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ABSTRACT

This guide contains fine arts activities that foreign language teachers can use in their classrooms, along with annotated bibliographies of instructional materials, children's books, and teaching guides. After an introduction that defines global education, the guide is divided into four sections, covering the visual arts, music, dance, and drama/theater. Each section provides outlines of activities in English, French, German, and Spanish. The dance section contains bibliographies of childrens books, basic books in puppetry, resources for teachers, and multicultural art. The music section contains bibliographies of books, songbooks of music from various nations, textbooks, and articles, as well as separate lists for French, German, and Spanish music. The dance section contains bibliographies of dance books and other resources on dances from around the world, including a list of contact organizations. The drama/theater section contains bibliographies of essential resources, textbooks, supplementary resources, videotapes and film, curriculum guides, publishers, professional organizations, and journals. (MDM)

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ED 371 624

# TOWARD GLOBAL EDUCATION:

# INTEGRATING THE FINE ARTS INTO THE FOREIGN LANGUAGE CLASSROOM

## American Council on the Teaching of Foreign Languages

**Pre-conference Workshop**

**Hyatt Regency O'Hare**
**Rosemont, Illinois**

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# TOWARD GLOBAL EDUCATION:

# INTEGRATING THE FINE ARTS INTO THE FOREIGN LANGUAGE CLASSROOM


Presenters: Fine Arts Specialists

Marcia Becker (Visual Art)
Hamilton Elementary School (Chicago)

Judy Bundra (Music)
DePaul University School of Music (Chicago)

Karen Erickson (Drama)
Creative Directions, (Evanston, IL)

Barbara Heimerdinger (Dance)
Northern Illinois University (DeKalb, IL)

Danielle Jay (Dance contributor *in absentia*)
Northern Illinois University (DeKalb, IL)

Presenters: Foreign Language Specialists

Shelle Kelz (Spanish)
Roosevelt University (Chicago)

John Stark (German)
Illinois Mathematics and Science Academy (Aurora, IL)

Margot M. Steinhart (French)
Barrington High School (Barrington, IL)

## Rational

# Increasing International and Intercultural Competence through the Fine Arts

As we move into the 21st century, it becomes increasingly imperative that schools equip students to participate effectively in a highly interdependent and culturally diverse world. It is easy to see that this interdependent and culturally diverse world is "here and now," not "out-there-somewhere and to-be-encountered-later."

It is a world that is very much in our students' homes as they spin the TV and radio dials and rummage through their kitchen cabinets, toy chests, tape collections and wardrobes. It is a world that manifests itself in classrooms across the country, where the descendants of the early contributors to our so-called, but actually, "miscalled," cultural "melting pot" rub shoulders and ideas with a whole new wave of youngsters from around the world, who possess very diverse linguistic and cultural heritages. It is a world in which many of the tools we create are simultaneously so complex and so potent that consortia of human minds from diverse cultural and national settings are required both for development and deployment. It is a world whose very life-producing and life-sustaining forces are in danger of being annihilated if schools don't adequately prepare students for this awesome international and intercultural responsibility.

Because the fine arts stir the human soul, express individuality as well as community, and are at once universal and culturally specific, they are an exceptionally potent means of increasing international and intercultural competence. The global dimension of fine arts courses can be enhanced by drawing upon the foreign language, social science, and humanities curricula. Further, study of the arts in these curricular areas can significantly enhance their potential for increasing the international and intercultural competence of students.

# Defining Global Education

In order to support efforts to enrich and extend the international and intercultural dimensions of the Fine Arts, it is critical that the concept of global education be understood. Robert G. Hanvey's **An Attainable Global Perspective**, (New York: Global Perspective in Education, Inc.,) and Charlotte C. Anderson's *Global Education in the Classroom*, **Theory into Practice,** (Ohio State University, Vol. 21, 3, pp. 168-76, 1982) serve as a guide in identifying learner objectives.

Specifically, an increasing interdependent and culturally diverse world requires that students develop:

1 **Perspective Consciousness** -- the recognition or awareness that one's view of the world is not universally shared, has been and continues to be shaped by influences that often escape detection, that others have views of the world profoundly different from one's own, and that one be able to project oneself into other perspectives;

2 **"State of the Planet" Awareness** -- the knowledge of prevailing world conditions and developments, including emergent global trends;

3 **Cross-cultural Awareness and Competence** -- the perception of and participation in one's own culture from a global perspective, the knowledge of the various existing cultures and cultural perspectives, the ability to relate effectively to individuals and groups coming from alternative cultural backgrounds, and the ability to view human beings as a single culture-creating species, which spans the globe and enjoys a wide variety of cultural experiences;

4 **Knowledge of Global Dynamics** -- the recognition of the existence of the global systems, the understanding of key traits and mechanisms of the world system, and the awareness of global change;

5 **Awareness of Human Choices and Opportunities for Action** -- the formation of competent decision makers whose choices are grounded in a knowledge of global dynamics and the ability to identify and effectively pursue alternative routes to action that may cut across national boundaries.

# Increasing International and Intercultural Competence through the Fine Arts

Because the fine arts stir the human soul, express individuality as well as community, and are at once universal and culturally specific, they are an exceptionally potent means of increasing international and intercultural competence. As the *Illinois State Goals for Learning for the Fine Arts* notes: "The fine arts give students the means to express themselves creatively and to respond to the artistic expression of others. As a record of human experience, the fine arts provide distinctive ways of understanding society, history and nature." A fine arts program that fulfills its potential for increasing international and intercultural competence will:

(1) draw from the full range of the world-wide human cultural artistic storehouse in providing examples of the principal qualities of each of the arts and the processes and tools used;

(2) respect the diversity of cultural expressions of the arts throughout the world avoiding stereotyping and ethnocentrism;

(3) provide opportunities for students to express their own cultural heritages and those of others through the various media of the arts;

(4) sensitize students to the cross-cultural manifestations of art within their own localities as well as throughout the world;

(5) focus on examples of art that are an integral part of people's everyday lives and surroundings as well as examples that are preserved in museums and presented in concert halls and theatres;

(6) provide opportunities for students to perceive and respond to a broad range of diverse cultural aesthetic expressions;

(7) utilize the arts to develop students' understanding about the state of the planet, global dynamics, human choices and opportunities for action; and

(8) provide opportunities for students to use various artistic forms to express their personal understanding of and feelings about the state of the planet, global dynamics, human choices and opportunities for action.

# VISUAL ART

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## LAUNCHING A TREASURE HUNT

1) Display up to 10 reproductions.

2) Provide a written description of each work, using visual art terminology. The exercise should provide descriptions in random order.

3) Have students match the description to the work.

4) After all have completed the exercise, ask students to explain their choices. There may be more than one "right" answer! Relate the description to the specific visual elements in the work.

See the following exercise for an example of launching such a treasure hunt.

## TREASURE HUNT

#____ I have sweeping diagonal lines contrasting with vertical ones. Strong contrasts can also be seen in the colors and in the dark shadows and bright lights. Repetition of shapes contribute to the mood of the painting.

#____ I have simple lines and shapes and flat color. My images convey a playful, humorous feeling. I show unity through line and a limited use of color.

#____ I have powerful curving lines. My palate contains brilliant contrasting colors. There is a feeling of movement created by repetition.

#____ I have an overall surface texture. My forms are brightly colored and abstracted. My brushstrokes are fragmented and rough.

#____ I have strong geometric forms, lines and patterns. I use contrasting colors. My images are abstracted human forms.

#____I have strong central figures, which contrast with the background. I have unity through repetition of line. I have a feeling of tension.

#____I am composed of brief, quick brushstrokes. I am concerned with the effect of light. My colors mix optically. The use of paint on me shimmers and shows movement. My colors are brilliant and luminous. The use of yellow leads the viewer through the picture plane.

#____I have strong horizontals and verticals. My colors are contrasting. My planes are divided by heavy black lines. I have thick impasto. My mood is despair.

#____ I have upward moving lines, warm bright colors and a lively mood. White areas balance and accent the warm glowing colors, which give the work unity. The paint has a grainy texture because of the tiny dots of paint which mix optically.

#____ My paint is thickly applied using swirling brushstrokes. My mood is turbulent. My lines and shapes show this by using repetition. My colors are vibrant. I use informal balance.

## LA CHASSE AUX TRESORS

Votre but, c'est de faire coïncider les descriptions ci-dessous avec les réproductions des chefs d'oeuvre qui sont étalées dans cette salle. Trouvez une peinture qui correspond aux traits indiqués. Vous allez à la chasse aux trésors.

#____ J'ai des lignes allongées en diagonale qui font contraste avec des lignes verticales. Des contrastes marquées se voient dans les couleurs, dans les ombres sombres et dans la lumière brillante. La répétition des formes contribue à la valeur émotive de la peinture.

#____ J'ai des lignes et des formes simples et la couleur aplatie. Mes images traduisent un sentiment badin et humoristique. Mon unité se montre à travers la ligne et l'emploi limité de couleur.

#____ J'ai des lignes fortes en courbe. Quant à ma palette, elle contient des tons opposés et étincellants. La répétition qui s'y trouve produit un sentiment de mouvement.

#____ J'ai une texture de surface. Mes formes sont fort colorées et abstraites. Mes coups de pinceau sont divisés et rudes.

#____ J'ai des formes, des lignes et des dessins nettement géométriques. Je me sers des tons opposés. Mes images font abstraction de la forme humaine.

#____ J'ai des personnages principaux imposants qui font contraste avec l'arrière-plan. Je mantiens l'unité à force de répéter la ligne. La tension se laisse sentir.

#____ Je prends forme grâce aux coups de pinceau rapides et courts. Je m'occupe de l'effet de la lumière. Le mélange de mes couleurs se fait à distance par les yeux. La peinture miroite et bouge. Mes couleurs sont éclatantes et lumineuses. Le jaune mène le spectateur à constater les lignes méplates du tableau.

#____ J'ai des lignes horizontales et verticales bien accentuées. J'ai des tons opposés. Des lignes noires et épaisses divisent les divers plans de la composition. J'ai un empâtement épais. Mon humeur se caractérise par le désespoir.

#____ J'ai des lignes ascendantes, à tons chauds et éclatants, qui créent une nuance vive. Les parties blanches équilibrent et accentuent les tons chauds et éclatants. Ces derniers donnent de l'unité à la peinture. Ma peinture a une texture grenue en raison des petits points de peinture qui sont mélangés grâce aux yeux.

#____ On applique ma peinture de façon épaisse avec des coups de pinceau qui montent en tourbillons. Ma tonalité est violente. Ceci se voit à cause de la répétition des lignes et des formes. Mes tons sont vibrants. Je me sers d'un équilibre en dehors des règles.

**Schatzsuche**

Wählen Sie die Bilder, die am Besten zusammenpassen mit den unten stehenden Beschreibungen. Schreiben Sie dann die Buchstaben an den Bildern in die richtigen Lücken

_____ 1. Ich habe schwingende, waagrechte Pinzelstriche, die mit senkrechten Pinselstrichen in Kontrast stehen. Starke Kontraste können auch in den Farben, in den dunklen Schatten so wie in den hellen Lichten gesehen werden. Wiederholung der Formen tragen zu der Stimmung des Gemäldes bei.

_____ 2. Ich habe einfache Pinzelstriche und Formen, und matte Farben. Meine bildliche Verkörperungen vermitteln spielerische und heitere Gefühle. Ich stelle eine Einheit dar, die durch Pinzelstriche und begrenzte Benutzung von Farben dargestellt wird.

_____ 3. Ich habe starke, schwingende Pinzelstriche. Meine Palette besteht aus intensive Farben, die in Kontrast zu einander stehen. Wiederholung trägt zu einem Gefühl der Bewegung bei.

_____ 4. Meine Oberfläche ist gewebeartig. Meine abstrakte Formen bestehen aus intensive Farben. Meine Pinzelstriche sind fragmentiert und uneben.

_____ 5. Ich habe starke geometrische Formen, Pinzelstriche und Muster. Ich mache Gebrauch von kontrastierenden Farben. Meine bildliche Darstellungen sind abstrakte, menschliche Formen.

_____ 6. Ich habe starke Figuren in der Mitte des Bildes, die mit dem Hintergrund ein Kontrast bilden. Ich habe eine Einheit, die durch eine Wiederholung der Pinzelstriche gebildet wird. Ich vermittle spannende Gefühle.

_____ 7. Ich bestehe aus bündigen und flüchtigen Pinzelstrichen. Ich beschäftige mich mit den Auswirkungen des Lichtes. Meine Farben sind optisch vermischt. Farbe schimmert auf meiner Oberfläche und deutet Bewegung an. Meine Farben sind leuchtend und strahlend. Die Benutzung gelber Farbe führt den Betrachter des Bildes durch die Vertikalebene des Bildes.

_____ 8. Ich habe starke Senkrechte und Waagrechte Züge. Meine Farben stehen in Kontrast zu einander. Meine Ebenen werden durch schwere schwarze Linien unterbrochen. Ich habe dick aufgetragene Farben (Impasto). Meine Stimmung ist eine der Verzweifelung und Hoffnungslosigkeit.

_____ 9. Ich bestehe aus nach oben gehenden Linien, warmen und glühenden Farben, und einem belebten Gemüt. Weisse Flächen im Bild stehen in Gleichgewicht zu und intensivieren den warmen, glühenden Farben und vermitteln das Bild dadurch eine Einheit. Die winzigen Farbpunkte, die optisch zusammen fliessen, verleihen das Bild eine kornige Oberfläche.

_____10. Meine Farben sind mit schwingenden Pinzelzügen dick aufgetragen. Mein turbulentes Gemüt wird durch wiederholende Pinzelstriche und Formen dargestellt. Meine Farben sind erregt.

## La búsqueda del tesoro

**HAGA JUEGO CON LAS DESCRIPCIONES Y LOS GRABADOS:**

1. He aborcado líneas diagonales contrastando con las verticales. Contrastes fuertes también pueden ser vistos en los colores y en las sombras oscuras y en las luces brillantes. La repetición de formas contribuye al genio de la pintura.

2. Tengo líneas y formas sencillas y colores mates [sin relieve]. Mis imágenes transmiten un sentimiento juguetón y humoroso. Muestro unión a travésx de la línea y un uso limitado de color.

3. Tengo poderosas líneas curvas. Mi paladar contiene contrastivos colores brillantes. Hay una sensación de movimiento debido a la repetición.

4. Tengo una textura de la superficie total. Mis figuras están coloreadas brillantemente y de modo abstracto. Mis pinceladas están fragmentadas y ásperas.

5. Tengo unas formas, líneas y modelos geométricos firmes. Uso colores contrastantes. Mis imágenes son figuras humanas abstractas.

6. Tengo figuras centrales firmes, que contrastan con el fondo. Tengo unidad a través de la repetición de las líneas. Tengo una sensación de tensión.

7. Estoy compuesto de cortas y rápidas pinceladas. Estoy preocupado por el efecto de la luz. Mezclo los colores de modo óptico. El uso de pintura riela y muestra movimiento en mí. Mis colores son brillantes y luminosos. El uso de amarillo conduce al que mira a través del plano del cuadro.

8. Tengo horizontales y verticales firmes. Mis colores contrastan. Mis planos están divididas por gruesas líneas negras. Tengo empaste grueso. Mi ánimo es desesperación.

9. Tengo líneas que se mueven hacia arriba, cálidos colores brillantes, y un humor vivaz. Los áreas blancas equilibran y acentúan los resplandecientes colores cálidos, que dan al trabajo unidad. La pintura hiere una textura granosa debido a lo minúsculos puntos de pintura mezclados de modo óptico.

10. Mi pintura es aplicada repetidamente usando pinceladas arremolinadas o turbulentas. Mis líneas y formas mujestran esto usando la repetición. Mis colores son vibrantes. Uso equilibrio familiar.

## EXERCISES TO BUILD AN AESTHETIC VOCABULARY

1. Using postcards or other small reproductions of art
   a. Divide students into small groups.
   b. Give each group a collection of ten postcards.
   c. Have each group choose one card from the collection.
   d. Have each group choose another card similar in one of the following:

      mood
      color
      texture
      shape
      pattern
      balance
      rhythm

2 Use the same procedure but have the students find postcards with differences in the following:

      color
      texture
      mood
      balance

   The students can explain their choices to the other groups. Have students describe exactly what they were looking at. There are no wrong answers. Choose the one which is most appropriate, paying attention to the student's reason for his answer.

3. Have one student in the group choose two postcards with a similar attribute. The other students can guess that attribute by holding up other postcards and asking if they share the attribute with the original two postcards.

   Attributes to consider are color, line, shape, texture, mood, balance and direction. Use cards from several countries and have the students classify them according to:

   shared styles
   similarity in color
   similarity in subject

This exercise will start some thinking about art in a global context rather than a regional one. It will also allow students to understand the art of a specific region better because of a foundation for comparison.

## OTHER WAYS THE CARDS CAN BE USED

1. Arrange the cards chronologically.
2. Arrange the cards according to style (Impressionist, Expressionist, and Bauhaus).
3. Use cards from several countries, and have the students classify them according to the region where the artist lived and worked.
4. Organize cards from realistic to abstract.

## OTHER ACTIVITIES

Create a piece of art using aesthetic vocabulary.

Using three envelopes containing formal, sensory and expressive words, the students will choose

2 formal
2 sensory
1 expressive

Using a sheet of construction paper as the picture plane and small pieces of construction paper, have the students create a visual representation of the words each one choses. Discuss the results. Have the other students guess the words that were being illustrated.

Make an exhibit of students art. Title the pieces and describe them in a catalog of the exhibit.

Have two people become characters in a painting and create a dialogue describing what it is like to live in the painting. If the painting is abstract, have the students make-up an interview with the artist.

## EXTEND THE ACTION OF A PAINTING

Take the poses of the characters in a painting, then come to life as those characters, and develop a conversation that would be suitable to those characters.

# A GLOSSARY OF ART TERMS

I. SENSORY: Qualities which appeal to our senses.

| | | |
|---|---|---|
| A. | Color | Hue, value, intensity of pigment. |
| B. | Value | The lightness or darkness of a color. |
| C. | Line | Series of connected points which are or appear to be continuous. |
| D. | Texture | The actual and/or visual feel of a surface. |
| E. | Shape | Area enclosed by an outline. It may be organic (curved) or geometric (angled). |
| F. | Space | The relative position of 2-D and 3-D objects in a picture.<br><br>Positive Space: The "real" area the object takes up.<br><br>Negative Space: The area surrounding an object. |

II. FORMAL: The structural or organizational principles of a work of art.

| | | |
|---|---|---|
| A. | Balance | The distribution of weight in an art work which may be formal (symmetrical) or informal (asymmetrical). |
| B. | Repetition | An ordered recurrence of shapes and/or elements in the art work. |
| C. | Rhythm | Look or feel of movement achieved by repetition of shapes or elements. |
| D. | Pattern | Lines, shape, colors or textures that are repeated at intervals. They have order and unity or contrast and variety. |
| E. | Unity | The overall effect of each element in the composition; all elements are working together as one. |
| F. | Harmony | Refers to the degree of similarity of elements in a composition which allows many various elements to combine and create a pleasing composition. |

| | | |
|---|---|---|
| G. | Contrast | The use of a variety of different shapes, sizes, textures, colors, etc., to develop interest. |
| H. | Proportion | Refers to size, relationships of the elements to themselves or to other elements. |
| I. | Emphasis | The center of interest in a composition by using size, positioning, color, etc., to call attention to a particular element. |
| J. | Theme | Dominant motif or subject matter in the composition. |

III. TECHNICAL: Skill, technique, craftsmanship, history and criticism.

| | | |
|---|---|---|
| A. | Properties of Medium | How art materials help to create the composition. |
| B. | Craftsmanship and Skills | Ability of artist, quality of execution. |
| C. | History | Information about life of the artist, artistic period or style, as a reflection of culture. |

IV. EXPRESSIVE: Feeling, meanings, values in a work of art.

| | | |
|---|---|---|
| A. | Mood, Emotional States | General feeling or atmosphere. |
| B. | Character States | Distinguishing quality, attributes, traits, etc., in the composition. |
| C. | Dynamic States | Qualities of energy in a picture. |

# SENSORY, FORMAL AND EXPRESSIVE ELEMENTS IN VISUAL ART

**Sensory:** Qualities which appear to our senses

**Formal:** Structural or organizational properties of a work of art

**Expressive:** Qualities which appeal to our emotions

| Sensory | Formal | Expressive |
|---|---|---|
| organic shapes | angular lines | powerful |
| bright colors | contrasting color | tension |
| geometric | strong horizontals | vibrant |
| overlapping shapes | unity | bold |
| rough texture | contrast | joyous |
| smooth texture | center of interest | solemn |
| limited palette | harmony | tenderness |
| positive & negative space | rhythmic quality | peaceful |
| jagged lines | repeated pattern | anxious |
| geometric shapes | radial balance | lonely |
| heavy lines | informal balance | macabre |
| limited color | formal balance | serene |
| interacting planes | unity of form | dynamic |
| transparent color | circular movement | sad |
| jagged edges | architectural | gentle |
| soft contours | | ebulent |

# L'ART

## UN GLOSSAIRE

I. SENSORIEL: Qualités qui font appel à nos sens

| | | |
|---|---|---|
| A. | Couleur | Teinte, valeur, intensité du colorant |
| B. | Valeur | La clarté et l'obscurité du ton |
| C. | Ligne | Une série de points liés qui sont ou paraissent être continus |
| D. | Texture | Le toucher réel ou visuel d'une surface |
| E. | Forme | La partie enfermée par un tracé. Elle peut être courbée ou géométrique |
| F. | Espace | L'attitude relative d'un objet à deux ou à trois dimensions dans une peinture |
| | | Espace positive: La partie réelle qu'occupe un objet |
| | | Espace négative: La partie qui entoure un objet |

II. CONVENTIONNEL: Les principes gouvernant la structure ou l'organisation d'une oeuvre d'art

| | | |
|---|---|---|
| A. | Equilibre | La répartition du poid dans une oeuvre d'art qui peut être conventionnelle (symétrique) ou non-conventionnelle (asymétrique) |
| B. | Répétition | Un retour ordonné de formes et/ou d'éléments dans une oeuvre d'art |
| C. | Rythme | L'apparence ou le sentiment de mouvement réalisé par la répétition de formes ou d'éléments |
| D. | Motif | La répétition de ligne, de forme, de couleurs ou de texture par intervalles. Il s'y trouve de l'ordre, de l'unité ou du contraste et de la variété |
| E. | Unité | L'effet global de chaque élément dans l'oeuvre; tous les éléments travaillent ensemble |

| | | |
|---|---|---|
| F. | Harmonie | Réfère au degré de ressemblance des éléments dans une oeuvre qui permet à de nombreux éléments de se combiner et de rendre l'oeuvre heureux |
| G. | Contraste | L'emploi d'une variété de différentes formes, de grandeur, de textures, de couleurs et ainsi de suite pour attirer l'attention |
| H. | Proportion | Réfère à la grandeur, les rapports entre les éléments eux-mêmes ou aux autres éléments |
| I. | Accent | Le centre d'intérêt d'une oeuvre créé par la grandeur, la posture, la couleur et ainsi de suite afin d'attirer l'attention à un élément particulier |
| J. | Motif | Un thème dominant ou le sujet de l'oeuvre |

III. TECHNIQUE: Compétence, technique, dextérité manuelle, histoire et critique

| | | |
|---|---|---|
| A. | Attributs du véhicule | Comment le matériel de l'artiste crée l'oeuvre |
| B. | Dextérité manuelle | Capacité de l'artiste, qualité de l'exécution du projet |
| C. | Histoire | Information de la vie de l'artiste, de l'époque artistique ou du style qui reflète la culture |

IV. EXPRESSIF: Sentiments, sens, valeurs dans une oeuvre d'art

| | | |
|---|---|---|
| A. | Disposition, Etats émotifs | Sentiment général ou atmophère |
| B. | Etats de caractère | Qualité dominante, attributs, traits et ainsi de suite dans l'oeuvre |
| C. | Etats dynamiques | Qualités de l'énergie dans une peinture |

**Grundbegriffe der Kunstgestaltung sind grundsatzliche Regeln oder Ideen die sich auf Kunst beziehet**

| | |
|---|---|
| Gleichgewicht | Verbreitung von Schwere in einem Kunstwek. Es kann symmetrisch oder asymmetrisch sein. |
| Harmonie | Bezieht sich auf die Ahnlickeit der Elemente in der Komposition, die die verschieden Elemente zu einander verbinden und dabei eine angenehme Komposition schaffen. |
| Wiederholung | Wiederholung der Grundelemente, die eine Einheit im Kunstwerk schaffen. |
| Rhytmus | Bewegung oder Kontinuitat, die durch die Wiederholung der Elemente besteht. |
| Betonung | Schafft den Mittelpunkt der Komposition durch die Benutzung von Grosse, Position, Farbe oder andere Mitteln, die Aufmerksamkeit auf ein gewisses Element erregen. |
| Kontrast | Benutzung verschiedener Formen, Grossen, Texturen, Farben, u.s.w. um Interesse zu entwickeln. |
| Proportion | Bezieht sich auf die Grossenbeziehungen zwischen den einzelnen oder verschiedenen Bestandteilen des Kunststuckes. |
| Einheit | Ist die Gesamtwirkung jedes einzelnen Elements der Komposition zu der ganzen Komposition; alle Bestandteile zusammenarbeitend als eine Einheit. |
| Muster | Sind die Linien, Formen, Farben, oder Texturen, die in Abstanden wiederholt werden. Sie haben entweder eine Ordnung und Einheit oder Kontrast und Vielfaltigkeit. |

**Entwurfbestanteile sind die Grundteile wodurch ein Kunstwerk zu Stande kommt**

| | |
|---|---|
| Eine Linie | Kann eine Form Bedeutung vermitteln, das Auge leiten, Werte schaffen, oder eine dekorative Wirkung beschaffen |
| Form | Bezieht sich auf einen zweidimentionalen Raum innerhalb einer bestimmen Grenze oder Linie. |
| Farbe | Unterscheidet verschiedene Farbtöne oder Färbungen eines Kunstbestandteils. |
| Raum | Ist die Schaffung einer Tiefe auf einer zwei-dimentionalen Ebene oder in einer drei-dimentionalen Fläche, die mit einem Object (positiv) besetzt oder von einem Object (negativ) umgeben ist. |
| Textur | Ist die fühlbare oder sehbare charakterische Eigenart der Oberfläche eines Objekts. |
| Wert | Ist die Helligkeit oder Dunkelheit einer Farbe. |

# LOS ELEMENTOS DE DISEÑO SON PARTES BÁSICAS PARA CREAR UNA OBRA DE ARTE

**Línea** puede definir formas, guiar el ojo, crear valor o provear efectos decorativos.

Las líneas están en todas partes de nuestra visión; son las márgenes de formas o figuras; están dibujadas en una variedad de direcciones y con diversos tipos de utensilios. Generalmente son el principio de cuadros, escultura, y artificios. Son un elemento de la composición; pueden indicar ilusiones en el espacio o expresiones del artista.

**Forma** se refiere a un área de dos dimensiones incluida en un límite o línea.

Las formas pueden variar en proporción y tamaño; contienen formas que a menudo pueden ser identificadas; pueden indicar un significado simbólico; pueden estar en dos o tres dimensiones; pueden crear tirantez debido a su proximidad; pueden coincidir en parte o estar descubierta y puede ser real o imaginaria, abstracta o estilizada.

**Color** diferencia los matices o pigmentaciones de elementos del arte.

El color puede derivar del pigmento o de la luz; tiene un valor e intensidad, es transparente o opaco, puede tener significado simbólico, a menudo expresa estados de ánimo y está relacionado con los colores que lo rodean.

**Espacio** es la creación de profundidad en una superficie de dos dimensiones ocupada por un objeto (positivo) o alrededor de un objeto (negativo).

El espacio está determinado por la colocación en el plano del cuadro (cerca o lejos), está creado por color, valor, y forma; puede ser positivo o negativo; puede ser abierto o cerrado, puede expresar emoción con fuerte contraste (un escorzo flotante); y es enfatizado o menospreciado (una vista panorámica)

**Textura** significa la calidad de la superficie de un objeto, o visto (visual) o sentido (tacto).

La textura es tangible (puede ser tocada) o visual (una ilusión). Puede ser natural o hecha por el hombre; puede ser estimulada con líneas, pintura, o color.

**Valor** es la luz u oscuridad de un color.

## LOS FUNDAMENTOS DEL DISEÑO SON LAS REGLAS ELEMENTALES O IDEAS APROPRIADAS AL ARTE

**Balance** es la distribución de peso en una obra de arte que puede ser formal (simétrica) o informal (asimétrica).

**Harmonia** se refiere al grado de similaridad de elementos en la composición que permite a los diversos elementos combinarse y crear una agradable composición.

**Repetición** significa la repetición de elementos básicos en una obra de arte para desarrollar una unidad.

**Ritmo** es el movimiento o continuidad lograda por la repetición de elementos.

**Énfasis** crea el centro de interés en una composición, usando el tamaño, la posición, el color, u otros significados por los que llaman la atención de un elemento en particular

**Contraste** es el uso de una variedad de diferentes formas, tamaños, texturas, colores, etc., para desarrollar interés.

**Proporción** se refiere al tamaño de la relación de los elementos a sí mismos, y entre ellos.

**Unidad** es el efecto que abarca cada elemento de la composición a toda la composición; todos los elementos funcionan juntos como uno.

**Dibujo** son líneas, formas, colores o texturas que se repiten a intervalos. La naturaleza es redundante en modelos; los modelos se encuentran en objetos hechos por el hombre como en tejidos y en cachorros. Los modelos son encontrados en la música, el baile, la poesía. Tienen orden y unidad o contraste y variedad.

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Chapman, Laura Discover Art. Davis Publications. This is a series with textbooks, Teacher's Manual and Visuals. Each book in the series contains some good multi-cultural examples. Materials are sold as sets. The Discover Art: Kindergarten Series is particularly rich in these examples. Pertinent information is on the back of each visual.

Multi-Cultural Art Prints. This series is packaged in cultural-specific sets. Well organized with information on back of each production. It was developed by the Getty Center for Education in the Arts and the J. Paul Getty Museum. It is distributed by Crystal Productions.

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SPICE Stanford Program of International and Cross-cultural Education. Hands on materials for multi-cultural study. Littlefield Center, Room 14, 300 La Sun Street, Stanford University, Stanford, CA. 94305-5013. 415-723-1114. Catalog available.

Tribal Design is a series of five units that explore the cultures of Alaska, New Guinnea, Pre-Columbian Mexico, Pacific Northwest Coast and Africa through Tapes and audio or VHS. This material is organized in complete units. This material is available through Crismac, 3316 N. Chapel, Tucson, Arizona 85716.

World Folk Art: A multi-cultural approach. Sound filmstrips and videos explore the nature of Folk Art. Different cultures are seen through common themes. This is distributed by Crystal Productions, Box 2159, Glenview, IL 60025.

# MUSIC

# Using Music to Increase Language Production and Activate Cultural Awareness

Developed by Judy Bundra, Shelle Kelz, John Stark, & Margot Steinhart

*How to listen to music*

Guidelines for listening in French, German, and Spanish

German language activity: Beethoven's 9th Symphony, "Ode to Joy"

*How to teach a song*

French language activity: "Malbrough s'en va-t'en guerre"

*How to enrich a recorded song with instruments*

Spanish language activity: "La Bamba" with rhythm instruments

*Music Resources in French, German, and Spani..*

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Bundra

## GUIDELINES FOR LISTENING

Tone Color
Brass Woodwinds Strings Percussion
Voices (sopranos altos tenors basses)
Other

Texture (how the strands of sound are interwoven)
Active Static
Thick density Thin density
Monophonic Homophonic Polyphonic Mixed

Dynamics
Loud Medium Soft
Becomes louder Becomes softer Remains the same

Rhythm
Strong beat Weak beat No beat
Strong accents Weak accents Irregular accents
Duple meter (grouped in 2) Triple meter (grouped in 3)
Slow tempo Medium tempo Fast tempo
Changes tempo (becomes faster--becomes slower)
Mostly long notes Mostly short notes Mixed
Rhythm patterns repeated Rhythm patterns not repeated
Syncopation No syncopation

Melody
High register Medium register Low register
Wide range Medium range Small range
Mostly skips Mostly steps Mostly repeated notes Mixed
Melodic contour:
Legato (smooth) Staccato (short)

Harmony
Major Minor Other
Accompaniment in block chords Broken chords No chords
Simple harmonic structure Complex harmonic structure
Dissonance Consonance

Form
Theme a Theme b Theme c
A B (binary) A B A (ternary) A A A A (theme & variations)
A B A C A D A (rondo) Fugue Sonata-Allegro

Style
Middle Ages
Renaissance
Baroque
Classical
Romantic
Modern

# A L'ECOUTE DE LA MUSIQUE

| TONE COLOR | LA TONALITE |
|---|---|
| brass | les cuivres |
| woodwinds | les instruments à vent |
| strings | les cordes |
| percussion | les percussions |
| voices | les voix |
| women's | de femmes |
| men's | d'hommes |
| high | aigües |
| low | graves |
| electonic | électronique |

| TEXTURE | LA TEXTURE |
|---|---|
| how the strands of sound are interwoven | comment les divers sons s'entremêlent et s'enchaînent |
| thick | épais (se) |
| simple | simple |
| thin | clairette, grêle (voix), mince |
| complex | complexe |
| 1 melody alone | une mélodie seule |
| 2 or more melodies | deux mélodies ou plus |
| 1 melody with harmony | une mélodie avec harmonie |

| DYNAMICS | LA DYNAMIQUE |
|---|---|
| loud | fort(e), sonsore |
| medium | moyen (ne) |
| soft | doux,douce |
| becomes louder | devient plus fort |
| becomes softer | s'adoucir |

| RHYTHM | LE RYTHME |
|---|---|
| strong beat | un temps fort |
| weak beat | un temps secondaire |
| no beat | une absence de temps |
| duple meter (in 2) | un mètre rythmé à deux temps |
| triple meter | un mètre rythmé à trois temps |
| slow tempo | un mouvement lent |
| medium tempo | un mouvement moyen |
| fast tempo | un mouvement rapide |
| becomes faster | accélérer |
| becomes slower | ralentir |
| long notes | des notes longues |
| short notes | des notes courtes |

| MELODY | LA MELODIE |
|---|---|
| high | élevé (e) |
| medium | moyen (ne) |
| wide range | une étendue large |
| medium range | une étendue moyenne |
| small range | une petite étendue |
| skips | des sauts |
| steps | des pas |
| repeated notes | des notes répétées |
| up | (une note) au-dessus |
| down | (une note) au-dessous |
| remains the same | une note qui ne change pas |
| smooth | doux, douce |
| short | court (e) |
| detached | détaché (e) |

| HARMONY | L'HARMONIE |
|---|---|
| major | majeur (e) |
| minor | mineur (e) |
| simple harmony | une harmonie simple |
| complex harmony | une harmonie complexe |
| consonance | une consonance |
| dissonance | une dissonance |

| FORM | LA FORME |
|---|---|
| variety | la variété |
| repetition la répétition | |
| same | la même (forme) |
| different | (la forme) différente |

| STYLE | LE STYLE |
|---|---|
| Middle Ages | du moyen âge (moyenâgeux) |
| Renaissance | de la renaissance |
| Baroque | baroque |
| Classical | classique |
| Romantic | romantique |
| Modern | moderne |
| Popular | populaire |
| Jazz | du jazz |

**Anweisungen für das Zuhören von Musik**

Klangfarbe

* Blasinstrument; Holzblasinstrument; Streichinstrument, Schlaginstrument.
* Stimmen (Frauen; Männer; alt; baß.)etc
* Elektronik.

Gewebe (wie die Tonfasern verflochten sind)

* Dick; Dünn.
* Einfach; verwickelt
* Eine Melodie allein; zwei oder mehr Melodien; eine Melodie mit Harmonie.

Dynamik

* Laut; Mittellaut; Leise.
* Wird lauter; wird leiser.

Rythmus

* Starker Takt; schwacher Takt; kein Takt.
* Versmaß in zwei; Versmaß in drei.
* Langsames Tempo; mittelmäßiges Tempo; schnelles Tempo.
* Wird schneller; wird langsamer.
* Lange Noten; kurze Noten.

Melodie

* Hoch; mittelmäßig; niedrig.
* Breite Spanne; mittelmäßige Spanne, kleine Spanne.
* Sprünge; Stufen; wiederholte Noten.
* aufwärts; abwärts; unverändert
* glatt; kurz und abgetrennt.

Harmonie

* Dur; Moll.
* Einfache Harmonie; verwickelte Harmonie.
* Einklang/Konsonanz; Dissonanz.

Form

* Vielfalt
* Wiederholung
* Gleich; verschieden

Stil

* Mittel Alter
* Renaissance
* Barock
* Klassisch
* Romantisch
* Modern
* Schlagermusik/Popmusik
* Jazz

# PRINCIPIOS PARA ESCUCHAR

EL TIMBRE
- --Instrumentos de cobres, instrumentos de viento de madera, instrumentos de cuerdas, instumentos de percusión
- --Voces (de mujeres, de hombres, altas, bajas)
- --Electrónico

LA ESTRUCTURA (Cómo se entremezclan los cabos de sonido)
- --Gruesa/fuerte, fina/débil
- --Sencilla, compleja
- --Sóla la melodía, 2 o más melodías
- --La melodía con armonía

LA DINÁMICA
- --Alta/fuerte, mediana, baja/dulce
- --Se queda más alta, se queda más baja

EL RITMO
- --Ritmo/tiempo marcado, ritmo/tiempo débil, sin ritmo/tiempo
- --Compás doble (en dos), compás ternario (en tres)
- --Tiempo despacio, mediano, rápido
- --Se vuelve más rápido, se vuelve más despacio
- --Notas largas, notas cortas

LA MELODÍA
- --Alta, mediana, baja
- --Registro grande, mediano, limitadoo
- --Saltos, notas/pasos, notas repetidas
- --Ascendente, descendente, queda igual
- --Suave, corto y suelto

LA ARMONÍA
- --Mayor, menor
- --Armonía sencilla, armonía compleja
- --Consonancia, disonancia

LA FORMA
- --Diversidad
- --Repetición
- --Igual, diferente

EL ESTILO
- --De la edad media
- --Del renacimiento
- --Barroco
- --Clásico
- --Romántico
- --Moderno
- --Popular
- --De jazz

# ODE TO JOY

## An die Freude

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.
Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder – überm Sternenzelt
Muß ein lieber Vater wohnen.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja – wer auch nur e i n e Seele
S e i n nennt auf dem Erdenrund!
Und wers nie gekonnt, der stehle
Weinend sich aus diesem Bund.
Was den großen Ring bewohnet,
Huldige der Sympathie!
Zu den Sternen leitet sie,
Wo der U n b e k a n n t e thronet.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.
Ihr stürzt nieder, Millionen?
A h n e s t du den Schöpfer, Welt?
Such ihn überm Sternenzelt!
Über Sternen muß er wohnen.

Freude heißt die starke Feder
In der ewigen Natur.
Freude, Freude treibt die Räder
In der großen Weltenuhr.
Blumen lockt sie aus den Keimen,
Sonnen aus dem Firmament,
Sphären rollt sie in den Räumen,
Die des Sehers Rohr nicht kennt.
Froh, wie seine Sonnen fliegen
Durch des Himmels prächtgen Plan,
Wandelt, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

Aus der Wahrheit Feuerspiegel
Lächelt s i e den Forscher an.
Zu der Tugend steilem Hügel
Leitet s i e des Dulders Bahn.
Auf des Glaubens Sonnenberge
Sieht man i h r e Fahnen wehn,
Durch den Riß gesprengter Särge
S i e im Chor der Engel stehn.
Duldet mutig, Millionen!
Duldet für die beßre Welt!

Droben überm Sternenzelt
Wird ein großer Gott belohnen.

Göttern kann man nicht vergelten,
Schön ist's, ihnen gleich zu sein.
Gram und Armut soll sich melden,
Mit den Frohen sich erfreun.
Groll und Rache sei vergessen,
Unserm Todfeind sei verziehn,
Keine Träne soll ihn pressen,
Keine Reue nage ihn.
Unser Schuldbuch sei vernichtet!
Ausgesöhnt die ganze Welt!
Brüder – überm Sternenzelt
Richtet Gott, wie wir gerichtet.

F r e u d e sprudelt in Pokalen,
In der Traube goldnem Blut
Trinken Sanftmut Kannibalen,
Die Verzweiflung Heldenmut.
Brüder, fliegt von euren Sitzen,
Wenn der volle Römer kreist,
Laßt den Schaum zum Himmel spritzen:
Dieses Glas dem guten Geist!
Den der Sterne Wirbel loben,
Den des Seraphs Hymne preist,
D i e s e s G l a s d e m g u t e n G e i s t
Überm Sternenzelt dort oben!

Festen Mut in schweren Leiden,
Hilfe, wo die Unschuld weint,
Ewigkeit geschwornen Eiden,
Wahrheit gegen Freund und Feind,
Männerstolz vor Königsthronen –
Brüder, gält' es Gut und Blut:
Dem Verdienste seine Kronen,
Untergang der Lügenbrut!
Schließt den heil'gen Zirkel dichter,
Schwört bei diesem goldnen Wein,
Dem Gelübde treu zu sein,
Schwört es bei dem Sternenrichter!

FRIEDRICH VON SCHILLER

Bundra

## HOW TO SELECT A SONG

1. Register should be appropriate for the age; not too high or low.
2. Range should be comfortable; not too wide (generally within an 8-note range).
3. Intervals (skips, steps) should not be too difficult.
4. Look for repetition of phrases and rhythmic patterns.
5. Text should be appropriate for the school setting.
6. Do you like it? Will it appeal to your class?

## HOW TO TEACH A SONG

1. Maintain eye contact.
2. Remain in close proximity to the students.
3. Know your materials well--practice in advance.
4. Sing clearly, confidently.
5. Enunciate carefully.
6. If accompaniment is used, be prepared.
7. Do not overpower singing with instruments/clapping.
8. Use visual aids to motivate/ teach.
9. Be enthusiastic, energetic.
10. Begin and end the song clearly. Give verbal and nonverbal cues such as, 4 "1, 2, ready, sing" OR 3 "1, 2, sing."
    4 4
11. Phrase method: a) sing entire song through for the students
    b) sing one phrase at a time, students echo
    c) group phrases together d) sing entire song
12. Encourage students to sit up or stand, breathe, and open their mouths while singing.
12. Be sure to <u>listen carefully</u>, and <u>correct</u> any errors.

## HOW TO ENRICH A SONG

1. Move to it.
2. Act out the song.
3. Create a simple dance to the song.
4. Make part of the song a solo.
5. Create new verses.
6. Compose an introduction on instruments.
7. Play or sing an ostinato (repeating melodic or rhythmic pattern played throughout the song).
8. Add instruments at particular points in the song.
9. Play an accompaniment on autoharp, guitar, bells, piano, etc.
10. Discuss the background of the song, the culture, the people.

## Malbrough s'en va-t-en guerre

Malbrough s'en va-t-en guerre,
Mironton, mironton, mirontaine,
Malbrough s'en va-t-en guerre,
Ne sait quand reviendra. (ter)

Il reviendra-z-à Pâques,
Mironton, mironton, mirontaine,
Il reviendra-z-à Pâques,
Ou à la Trinité. (ter)

La Trinité se passe,
Mironton, mironton, mirontaine,
La Trinité se passe,
Malbrough ne revient pas.

Madame à sa tour monte,
Mironton, mironton, mirontaine,
Madame à sa tour monte,
Si haut qu'elle peut monter.

Ell'voit venir son page,
Mironton, mironton, mirontaine,
Ell'voit venir son page,
Tout de noir habillé.

<<Beau page, mon beau page,
Mironton, mironton, mirontaine,
Beau page, mon beau page,
Quelles nouvell's apportez?>>

<<Aux nouvell's que j'apporte,
Mironton, mironton, mirontaine,
Aux nouvell's que j'apporte,
Vos beaux yeux vont pleurer.

Quittez vos habits roses,
Mironton, mironton, mirontaine,
Quittez vos habits roses,
Et vos satins brochés.

Monsieur Malbrough est mort,
Mironton, mironton, mirontaine,
Monsieur Malbrough est mort,
Est mort et enterré

J'l'ai vu porter en terre,
Mironton, mironton, mirontaine,
J'l'ai vu porter en terre,
Par quatre-z-officiers.

L'un portait sa cuirasse,
Mironton, mironton, mirontaine,
L'un portait sa cuirasse,
L'autre son bouclier.

L'un portait son grand sabre,
Mironton, mironton, mirontaine,
L'un portait son grand sabre,
L'autre ne portait rien.

A l'entour de sa tombe,
Mironton, mironton, mirontaine,
A l'entour de sa tombe,
Romarins fut planté.

Sur la plus haute branche,
Mironton, mironton, mirontaine,
Sur la plus haute branche,
Un rossignol chantait.

On vit voler son âme,
Mironton, mironton, mirontaine,
On vit voler son âme,
Au travers des lauriers.

La cérémonie faite,
Mironton, mironton, mirontaine,
La cérémonie faite,
Chacun s'en fut coucher.

Les uns avec leurs femmes,
Mironton, mironton, mirontaine,
Les uns avec leurs femmes,
Et les autres tout seuls!

J'n'en dis pas davantage,
Mironton, mironton, mirontaine,
J'n'en dis pas davantage,
Car en voilà-z-assez>>.

# LA BAMBA

Para bailar la Bamba.
Para bailar la Bamba se necesita una poca de gracia.

Una poca de gracia para mí, para ti y arriba arriba;
arriba arriba por ti seré, por ti seré, seré.

Yo no soy marinero.
Yo no soy marinero, soy capitán;
yo no soy marinero, soy capitán.

Bamba, bamba,
Bamba, bamba,
Bamba, bamba,
Bamba, bam..

## MUSIC BIBLIOGRAPHY

### BOOKS

Anderson, W.M. and Campbell, P. Shehan (Eds.). Multicultural Perspectives in Music Education. Reston, VA: Music Educators National Conference 1989)

Write to MENC Publication Sales, 1902 Association Drive, Reston,VA 22091, to obtain copies.

The book is described as follows:

"...a pragmatic approach to the teaching of world music traditions at all grade levels...The book includes lesson plans and ideas that can be used in classes from upper elementary through high school or adapted for use in undergraduate college courses. It covers the cultures of East Asia, Southeast Asia, India, South America, Africa, the Middle East, and Europe, and the European-American, African-American, and Native-American subcultures of our country.

Multicultural Perspectives in Music Education contains more than one hundred illustrations, diagrams, and music examples; extensive, annotated resource lists; and ideas for integrating multicultural study with other subjects."

This book is a valuable resource for the educator who wishes to incorporate multicultural music into the curriculum. Both Anderson and Shehan Campbell have made important contributions to the profession through many books and articles, and their newest publication provides much-needed information on teaching music of world cultures.

Anderson, William & Lawrence, Joy. Integrating Music into the Classroom. Belmont, CA: Wadsworth Publishing, 1985.

An excellent music teaching resource which includes a chapter on integrating music with social studies. Briefly covers the music of Africa, Asia, Europe, America and African-American.

Campbell, Patricia. The Butler World Music Project. Indianapolis, IN: Butler University, 1989.

A summary of the Butler World Music Project. Contains useful background information and helpful lists of resources.

Music Educators National Conference. Becoming Human Through Music.The Wesleyan Symposium on the Perspectives of Social Anthropology in the Teaching and Learning of Music. Reston, VA: MENC, 1985.

A description of the Wesleyan Symposium; respected authorities discuss important issues about world music and music education. Background information on the music of a number of cultures, as well as a lists of resources.

Titon, Jeff, ed.; Koetting, James; McAllester, David; Reck, David; and Slobin, Mark. Worlds of Music, An Introduction to the Music of the World's Peoples. New York: Schirmer, 1984.

An introductory textbook to ethnomusicology. Filled with valuable information on the musical styles of diverse cultures around the world. Excellent tape set accompanies books.

**World Music Press materials**

The primary purpose of World Music Press is to provide "multicultural materials for educators." In order to obtain more information about their numerous publications, write to World Music Press, PO Box 2565, Danbury CT 06813. Its publisher, Judith Cook Tucker, has an M.A. in world music from Wesleyan University and is committed to bringing quality multicultural music experiences into the schools.

George, L. A. (1987). Teaching the Music of Six Different Cultures. Danbury, CT: World Music Press.

Teaching the Music of Six Different Cultures is a practical guide to teaching authentic traditional and contemporary music of Africa, Black America, Native America, Hawaii, Jewish song styles, Mexico and Puerto Rico.

Each chapter includes extensive annotated bibliographies and suggestions for further activities. An 80-minute companion tape is also available, containing illustrative musical examples.

This book presents a lively step-by-step, hands-on approach, useful to both the music specialist and classroom teacher.

Jessup, L. (1988). World Music: A Source Book for Teaching. Danbury, CT: World Music Press.

This book by Jessup is particularly useful in that it is an annotated list of world music resources. World Music directs teachers to other resources which are currently available. Included are the following:

a) Bibliography b) Discography and c) Audio Visual materials from Sub-Saharan Africa, Asia (China, Japan and Korea), Caribbean, Mexico, and Central America, India, Indonesia, Israel and the Jewish Diaspora, North Africa and the Middle East, North America, South America, Oceania and Australia, Philippines and Southeast Asia; d) archives;
e) organizations; and f) booksellers.

Vocal Traditions Choral Series

An excellent collection of choral works drawn from or inspired by music of many cultures. The pieces are for varying age levels; their titles--

*Amigos* (Song of friendship in Spanish, French, Hebrew, English)
*Chi Chi Cha* (Zimbabwe)
*Erev Shel Shoshanim* (Israeli folk song)

*La Paloma Se Fue* (Puerto Rican children's song)
*Oh What a Day* (The days of the week with a Calypso beat)
*Rooftop Rhythm* (West African rhythms)
*Si Me Dan Pasteles* (Puerto Rican folk song for Christmas)
*Somagwaza* (South African ceremonial song)
*Somos el Barco* (song of unity in English and Spanish)
*Vamudara* (multi-part dance song from Zimbabwe)
*Yonder Come Day* (based upon a Georgia Sea Islands spiritual)

Other teaching materials relating to a specific culture(s) also published or distributed by World Music Press:

Adzinyah, Abraham Kobena; Maraire, Dumisani; and Tucker, Judith Cook. Let Your Voice Be Heard!, Songs from Ghana and Zimbabwe.

Collection of 19 stick, stone, hand and name games; story songs with narrative and multi-part recreational songs from vocal traditions of the Akan people of Ghana and the Shona of Zimbabwe. Cassette tape also available.

Brennan, E. V. A Singing Wind: Five Melodies from Ecuador. (1988)

Five popular Ecuadorian folk tunes in typical arrangements for voices, recorders, dance, drama, guitar, and optional Orff instruments. Text in Spanish and English. Book and cassette tape.

Campbell Sheehan, Pat & Nguyen, Phong. From Rice Paddies and Temple Yards, Traditional Music of Vietnam.

Excellent resource for traditional Vietnamese music. Clearly written for classroom use; companion tape with musical examples available.

Edet, Edna Smith. The Griot Sings, Songs of the black world

Music from Jamaica, Haiti, the West Indies, Puerto Rico, Africa and the rural South.

Gerard, Charley & Sheller, Marty. Salsa! The Rhythm of Latin America.

Traces the background on the Latin musical style "salsa" and its African roots to the present "songa" style. Book and cassette tape.

Harpole, Patricia and Fogelquist, Mark. Los Mariachis! An Introduction to Mexican Mariachi Music.

The history, instruments, and sound of the mariachi tradition. Complete set of teaching materials appropriate for music, social studies or Spanish language classes. Most suitable for 5th grade and up. Cassette tape also available.

Jones, Bessie, & Haws, Bess Lomax. Step It Down.

A classic collection from the Georgia Sea Islands and rural South. Representative of the Afro-American heritage. For all age levels, early-childhood to adult.

Locke, David. Drum Gahu, How to Learn the Rhythms of West African Drumming.

A step-by-step instruction in principles of West African drumming. Text and musical examples are coordinated with cassette tapes.

Sewadda, W. Moses. (1987). Songs and Stores from Uganda.

A collection of 13 traditional story songs with English narrative, work songs, game songs and lullabies. Book and cassette tape.

Tanna, Laura. Jamaican Folk Tales and Oral Histories.

Critically acclaimed study of Jamaican folktales. Includes historical, cultural, biographical background. Book, cassette tape and videotape are available.

Waring, Dennis. Making Folk Instruments in Wood.

One of the best books available for hands-on instrument building with students.

A sampling of other materials also distributed by World Music Press:

AFRICAN AMERICAN

Freedom is Coming

Roberts, John Storm. Black Music of Two Worlds.

Fulton, Eleanor, and Smith, Pat. Let's Slice the Ice.

AMERICAN FOLK

Seeger, Ruth Crawford. American Folk Songs for Children.

AMERICAN INDIAN

DeCesare, Ruth. Myth, Music and Dance of the American Indian.

Bernstein, Bonnie & Blair, Leigh. Native American Crafts Workshop.

Ballard, Louis. American Indian Music for the Classroom.

Burnett, Millie. Dance Down the Rain, Sing up the Corn.

Sweet, Jill. Dances of the Tewa Pueblo Indians.

GREECE

Alevizos, Susan and Ted. Folk Songs of Greece.

HEBREW

Samuelson, M. Kukuriku.

INDIA

Jairazbhoy, Nazir Ali. A Musical Journey Through India.

Joyful Songs of India.

LATIN AMERICAN

Arts, Inc. Puerto Rican Culture Booklets

Roberts, John Storm. The Latin Tinge

Lewin, Olive. Jamaican Series

ORIENTAL

Chew, Gaik See. Dragon Boat, 20 Chinese Folksongs for Voices and Instruments.

Dietz, Betty Warner. Folk Melodies of the Orient.

Fukuda, Hanako. Favorite Songs of Japanese Children.

A Sampler of Japanese Songs

Arts, Inc. Chinese Culture Booklets (Chinese Folk Songs, Chinese Children's Games, Chinese New Year, Chinese Designs and Symbols)

World Music Press distributes world culture kits which particularly link music and social studies. Kits, designed for upper elementary and junior high, relate to specific areas: Africa, Middle East, USSR (former 15 republics), Japan, China, Brazil, Argentina, Puerto Rico and Mexico.

* In addition, World Music Press distributes numerous records and tapes with music from cultures throughout the world. Write to World Music Press for a complete listing of their materials.

SONGBOOKS

Ballard, Louis W. American Indian Music for the Classroom. Phoenix, AZ: Canyon Records, 1973.

Good resource for American Indian music with songs, games, and dances.

Haywood, Charles, ed. Folk Songs of the World. New York: Amsco Publishing, 1966.

Songbook with background information on the songs.

McRae, Shirley. Chatter with the Angels. St. Louis, MO: Magna music-Baton, 1980.

Folk songs from the African - American tradition.

Miller, Carl S. Sing, Children, Sing Songs, Dances, and Singing Games of Many Lands and Peoples. New York: Chappell & Co., 1972.

Songbook of musical materials from around the world.

Ramsier, Paul. Games Children Sing Around the World. Melville, NY: Belwin Mills.

Twelve singing games from twelve countires. Useful, clearly-written directions on how to teach the songs and games.

"World Around Songs", Burnsville, North Carolina, (704) 675-5343.

World Around Songs is a series of over 20 pocket-size songbooks containing international folk songs.

TEXTBOOKS

Music education has a tradition of published textbook series for teaching K-8 general music, designed to be used by the classroom teacher or the music education specialist.

Each of the three major textbooks published today contain a wide variety of multicultural teaching materials, including lesson plans, background information and recordings representing a wide variety of world music.

For further information on the textbook series, contact your local representative with the following publishers:

Holt, Rinehart, and Winston, Holt Music.

MacMillan, Music and You.

Silver Burdett and Ginn, World of Music

The World of Music is accompanied by small booklets titled, "Multicultural Music," containing songs and lesson plans for grades K-8 with music from around the world.

(Another helpful resource is the earlier edition of this series known as Silver Burdett Music, first published in the 1970's. This textbook series contains many examples of authentic world music for the classroom.)

ARTICLES

Sheehan, P. K. (1988). World musics: Windows to cross-cultural understanding. Music Educators Journal, 75(3), 22-26.

Anderson, W. M. (1980). Teaching musics of the world: A revived commitment. Music Educators Journal, 67(1).

Cox, B. Y. (1980). Multicultural training: A missing link in graduate music education. Music Educators Journal, 67(1).

O'Brien, J. P. (1980). Integrating worlds in the music "appreciation" course. Music Educators Journal, 67(1).

Urban Traditions, 55 E. Jackson #1880, Chicago, IL 60604.

"Urban Traditions is a not-for-profit organization that highlights the cultural contributions of the metropolitan Chicago's diverse communities. Through publications, consulting services, public presentations and research, Urban Traditions' programs promote greater understanding of these cultural and artistic expressions and the communities that nurture them...

Urban Traditions was founded in 1982 by folklorist Margy McClain, in association with the Institute for American Pluralism." For further information, write the Urban Traditions organization or call at (312) 663-5400.

## VIDEO

The JVC Anthology of World Music and Dance

Stephen McArthur, Bounder Records, Dept. MEJ, 61 Prospect Street, Montpelier, Vermont 05602.

This collection of 30 videocassettes is supplemented by eight books discussing folk and classical music and dance of the eight major regions of the world.

# BIBLIOGRAPHY FOR FRENCH MUSIC

**L'Age d'Or,.**Vol. 1, 2 and 3. Paris: Chappel, S.A., 1984.
(Popular French songs of the twentieth century are given with words and easy accompaniment on piano, organ and guitar.)

**L'Année en musique.** Marie-Françoise Bourdot. Paris: Nathan, 1987-1991.
(With a theme of the various seasons and holidays, 26 classical musical extracts from the seventeenth through the twentieth centuries and 43 popular French songs are presented on two cassettes. A teacher's guide contains brief musical explanations.)

**Chansons de France,.** Illust. Jacqueline Guyot. Paris:Rouge & Or, 1989.
(Twenty well-known French folksongs are illustrated and presented with words, and easy accompaniment for piano and flute. A cassette comes with the book.)

**Chansons de France,** Vol. 1, 2 and 3. John L. Philip. Paris: Coppelia, 1984
(Words and easy accompaniment are provided.)

**Chansons pour les enfants,** Vol. 1, and 2 . John L. Philip. Paris: Coppelia, 1982,.
( The book contains words and easy accompaniment on the piano, organ or guitar for a number of traditional songs.)

**Deuxième Livre des Chansons de France et d'ailleurs.** Paris: Gallimard, 1987.
(A variety of French songs and songs from a number of countries are presented with words and trebel clef accompaniment and some historical notations. The foreign songs are presented in the original language and translated into French.)

**Le Livre des C hansons de France.** Roland Sabatier. Paris: Gallimard, 1984.
(Traditional French songs written in treble clef include some historical notations.

**La Musique.** B. Carson Turner. Paris: Nathan, 1989.
(This book provides a children's introduction to music through the instruments used in an orchestra, reading of notes, and construction of home-made instruments.)

**Musiques en fêtes.** Colin Gillet. Paris: Editions Epigones, 1989.
(An illustrated history of holidays and seasons in which music plays an important role is presented.)

**Petit Lexique des termes musicaux.** Marc Pincherle. Paris: Editions Choudens, 1973.
(Musical terms in French and other languages are contained in this small book.)

**Poésies, Comptines et Chansons pour Noël.** Paris: Gallimard, 1988.
(This illustrated book with material for Christmas is accompanied by a cassette.)

**Aux Sources des chansons populaires,.** Martine David and Anne-Marie Delrieu. Paris: Belin, 1984.
(The history behind a number of traditional French songs is recounted.)

**Troisième Livre des Chansons de France.** Claudine et Roland Sabatier. Paris: Gallimard, 1987.
(Traditional French songs are written in treble clef and are accompanied by historical notes.)

**Sing, Dance, Laugh & Eat Quiche.** Prod. Barbara MacArthur. Janesville, WI : Barbara MacArthur, 1990.
(This set contains a songbook, cassette, and songsheets of 26 original and traditional songs . Instructions and background information are provided on the cassette; address: Barbara MacArthur, 6945 Hwy. 14 East, Janesville, WI 53545)

**Sing, Dance, Laugh & Eat Quiche 2,.** Prod. Barbara MacArthur. Janesville, WI: Barbara MacArthur, 1989
(See above)

**Songs for the French Class.** Arr. Ruth De Cesare. Lincolnwood, IL: National Textbook Company, 1987.
( A songbook with 16 French folksongs is accompanied by a cassette.)

**Teach Me French.** July Mahoney and Mary Cronan. Minneapolis: Teach Me Tapes, Inc., 1985.
(Fifteen pages of French songs and American children's songs in translation are accompanied by a cassette and teacher's guide; address: Teach Me Tapes, Inc., 10500 Bren Road East, Minneapolis, MN 55343)

**Teach Me More French,.** Judy Mahoney and Mary Cronan. Minneapolis: Teach Me Tapes, Inc, 1989.
( A twenty-page read-along coloring book with songs and narration are accompanied by a cassette and teacher's guide.)

**The Voyageurs and their Songs.** Theodore C. Biegen. St. Paul: Minnesota Historical Society, 1966.
( A history of the voyageurs with the text for 12 voyageurs songs and accompanying cassette comprise this program; address: Minnesota Historical Society Press. Order Dept. 1500 Missippi St., St. Paul, MN 66101)

# Resource List of German Material

# in

# Music

## Folk and Traditional Music

**Liedereise**: **77 deutsche Lieder** Oss Kräher, (Editor); Klett Verlag, München, 1984. ISBN 3-12-555200-1.
**Liederreise** Cassette, ISBN 3-12-555270-2. (An excellent collection of traditional folk songs such as **Die Gedanken sind frei, Muß i denn** and **Auf der Mauer, auf der Lauer**. The song book is accompanied by a cassette which includes the first verse of all the songs in the booklet.)

**Lieder, Songs und Gospels, Bd. 1, 2 and 3.** Gerhard Buchner, (Editor); Franz Schneider Verlag, München & Wien, 1984. ISBN 3 505 088706. (This is a handy, three volume pocket book size collection of traditional songs in English and German. About 10% of the songs are from other languages. The booklets are particularly useful for guitarists because the songs include the cords.)

**Kinderliederbuch: 39 schöne Lieder für kleine & große Kinder.** Antje Vogel (Editor); F. Coppenrath Verlag, Münster, 1982. ISBN 3-88547-204-x
**Die schönsten Kinderlieder gesungen vom Chor der Kronenschule Witten.** Cassette. (This little booklet and accompanying cassette contain 39 children songs such as **Bruder Jakob, Backe, backe Kuchen** and **Alle Vogel sind schon da.**)

**Volksmusik; Ernte und Ertedankfest.** Petra Pascal; Inter Nationes, Bonn, 1988. Order # M68BSL15. Accompanied by a cassette with the same title. (This Inter Nationes Publication provides information on harvest traditions and the music associated with that season.)

**Volksmusik: Frühlingslieder und Bräuche.** Petra Pasca; Inter Nationes, Bonn, 1988. Order # M68BSK15. Accompanied by a cassette with the same title. (This booklet and cassette contain songs and background information on traditional songs associated with springtime.)

**Liedermacher in der Bundesrepublik Deutschland**, Max Nyffeler; Inter Nationes, Bonn. Order # M97BSA15. Accompanied by a set of six cassettes with the same title. (This publication from Inter Nationes provides a wealth of information on "Liedermacher" in German today as well as a varied selection of songs. An excellent resource.)

## Music Materials Designed for Language Instruction

**Tier ABC.** Susanne Meyer & Karin Blume; F. Copppenrath Verlag, Munster, 1985. ISBN 3-88547-262-7.
**Tier ABC.** Cassette. (A good resource for the beginning level of German instruction. Useful for teaching the alphabet.)

**Teach me German.** Mary Cronan & Judy Mahoney. Teach Me Tapes, Minneapolis, 1985. ISBN 0-934633-07-x. Available with cassette. ISBN 0-934633-07-x. (The songs in this booklet and cassette are suitable for younger childern. The songs are set to the melodies of **Rain, Rain, Go Away; Head, Shoulders, Knees and Toes** and **Mary had a Little Lamb**, etc.)

**Eine Kleine Deutschmusik: Learning German Through Familiar Tunes**. Uwe Kind; Langenscheidt, Berlin & Munchen, 1983. ISBN 3-468-96790-x. A cassette with 24 songs with the same title is also available. ISBN 3-468-96791 (This is an excellent resource for beginning classes. Songs designed to teach elementary phrases are set to popular tunes. The first selection **Ich bin Ausländer und spreche nicht gut deutsch** is set to the melody of **She'll Be Comin' round The Mountain**.)

**Paule Puhmanns Paddelboot: Zehn Lieder zum Singen, Spielen und Lernen für den Deutschunterricht**. Gerd Neuner & Fredrik Vahle. Langenscheid, Berlin & M nchen, 1985. ISBN 3-468-49845-4. A cassette with the ten songs is also available from Langenscheid. Order # is 84516. (Tnis book and cassette are an entertaining way to develop vocabulary and play with grammatical structures.)

**Mein Gespräch, meine Lieder: Liedermacher im Deutschunterricht.** POOL-LIFDU (Liedermacher im fremdsprachen Deutschunterricht). Langenscheidt, Berlin & München, 1986. ISBN 3-468-49847-0. Available with cassette. Order # 84518. (This is an excellent collection of songs dealing with social and political issues. Although some songs deal with issues more relavant to pre-unified Germany, the way in which the materials are organized make this an excellant resource. The songs are worked up in teaching units, which can be copied for immediate class use without the need to first develop the materials. Appropriate for intermediate German and higher.)

**Heute hier, morgen dort: Lieder, Chansons und Rockmusik im Deutschunterricht.** POOL-LIFDU (Liedermacher im fremdsprachlichen Deutschunterricht. Langenscheidt, Berlin & München, 1991. ISBN 3-468-49848-9. Available with cassette. Order # 84519. (This is a sequal to **Mein Gespräch, meine Lieder.**)

**Ich bin neugierig, wie alles funktioniert...: Lieder und Chansons für den Deutschunterricht.** Inter Nationes, Bonn. Order # M58BSI 15. A cassette with the same title is also available. (A collection of songs and suggestions for their use in the German class. The program includes handouts designed to encourage discussion of social and political issues raised by the songs. Appropriate for intermediate and advanced students.)

## Classical Music on Cassette for use in German Classes

**Wolfgang Amadeus Mozart: Die Zauderflöte für Kinder erzählt von KarlHeinz-Böhm.** ISBN 289-422180-4.

**Ludwig van Beethoven für Kinder erzählt von Karl-Heinz Böhm.** ISBN 289-422182-4.

**Joseph Hayden für Kinder erzählt von Karl-Heinz-Böhm.** ISBN 289-422185-4.

**Johann Sebastian Bach für Kinder erzählt von Karl-Heinz Böhm.** ISBN 289-422183-4.

**Robert Schubert für Kinder erzählt von Karl-Heinz Böhm.** ISBN 289-422191-4 (These five cassettes are available from Disques Ades, c/o Phillips Classics. The biographies of the composers are told in the context of the compositions. The cassette are meant for native speakers who are young children. Suited for intermediate and advanced students.)

A wealth of other cassettes with background information is available from Inter Nationes. Catalogs are available from:

INTER NATIONES
Audiovisuelle Medien
Kennedyallee 91-103
D-5300 Bonn 2
Bundesrepublik Deutschland

Other materials to include a wide variety of classical, folk, traditional, rock and contemporary music is available on cassette, LP and video-disk from the Goethe Institute. For a catalog contact:

Goethe-Institute Chicago
401 North Michigan Avenue
Chicago, IL 60611
312/329-0915

# SELECT BIBLIOGRAPHY OF RESOURCES FOR SPANISH MUSIC

Anderson, W.M. and Campbell, P. Shehan (Eds.). Multicultural Perspectives in Music Education. Reston, VA: Music Educators' National Conference, 1989. [Copies can be obtained by writing to MENC Publication Sales, 1902 Association Drive, Reston, VA 22091.] Excellent for teaching music traditions at all grade levels. Includes lesson plans and ideas that can be used in classes from upper elementary through high school or adapted for use in undergraduate college courses. Includes good section on South America and some materials on Spain.

Arts, Inc. Puerto Rican Culture Booklets. World Music Press. [Much additional information can be obtained by writing WMP, P.O. Box 2565. Danbury, CT 06813.]

Brennan, E.V. A Singing Wind: Five Melodies from Ecuador. Danbury, CT: World Music Press, 1988. Five popular Ecuadorian folk tunes in typical arrangements for voices, recorders, dance, drama, guitar, and optional Orff instruments. Text in Spanish and English. Book and cassette tape.

Editors of Time-Life Records. Concerts of Great Music: The Spanish Style. New York: Time-Life Records, 1967. Series contains 5 LP records and a Listener's Guide to the Recordings. Includes works by Granados, Albéniz, de Falla, Rodrigo, Turina, and others. Not duplicated on records of The Story of Great Music: The Spanish Style.

George, L.A. Teaching the Music of Six Different Cultures. Danbury, CT: World Music Press, 1987. [Chapters on Mexico and Puerto Rico. Each chapter includes extensive annotated bibliographies and suggestions for further activities. An 80-minute companion tape is also available, containing illustrative musical examples.

Gerard, Charley and Sheller, Marty. Salsa! The Rhythm of Latin America. World Music Press. Traces the background on the Latin musical style "salsa" and its African roots to the present "songa" style. Book and cassette tape.

Grunfeld, Frederic V. and the Editors of Time-Life Records. The Story of Great Music: The Spanish Style. New York: Time Inc., 1967. Collection contains a Listener's Guide to the Recordings along with four LP records. Included are works of de Falla, Turina, Albéniz, Granados, Chabrier, Bizet, Vocal and Guitar Music, Zarzuela Arias and Flamenco Songs and Dances. Text for listening includes translations in English and French as well as Spanish.

Harpole, Patricia and Fogelquist, Mark. Los Mariachis! An Introduction to Mexican Mariachi Music. World Music Press. The history, instruments, and sound of the mariachi tradi-tion. Complete set of teaching materials appropriate for music, social studies, or Spanish language classes. Most suitable for 5th grade and up. Cassette tape available.

Roberts, John Storm. The Latin Tinge. World Music Press.

**Sources for Música popular and Other Types of Music:**

Discotecas Cortés Ibáñez, 3850 W. 26th Street, Chicago, IL 60623 [312/552-0858] and 1550 W. 18th, Chicago, IL [312/978-4035]

International Folk Rhythms, Ltd. P.O. Box 1402, Northbrook, IL 60065-1402 [708/564-2880]
Records, Cassette Tapes, Videos, Books, Ethnic Information and Jewelry, Dresses, Skirts, Blouses, etc. are available.

MEP School Division, Midwest European Publications, Inc. 824 Noyes Street, Evanston, IL 60201-2825 [708/866-6262; FAX: 708/866-6290]

National Textbook Company, 4255 W. Touhy Ave. Lincolnwood, IL 60646 [708/679-5500]

Sing, Dance, Laugh, and Eat Quiche. 6945 Hwy 14 East, Janesville, WI 53546 1-800/848-0256
Good Selection of Spanish songs, games and activities.

Teach to the Beat: Michael Hauber, 1268 Pearwood Way, Uniontown, Ohio 44685 [216/896-2756]

Tres Américas Bookstore. Carlos or Humberto Gamboa
3532 W. Irving Park, Chicago, IL 60618 [312/509-9090; FAX: 312/509-0097] Records, tapes are available. Most cooperative and service is EXCELLENT!

WOJO 105 FM "Exitometro Latino" Sundays 2:00pm-6:00pm
A count-down of the top 40 hits in Chicago.

# DANCE

# DANCE PROCESSES

**PERCEIVING**

**PATTERNING**

**ACCOMMODATING**

**REFINING**

**VARYING**

**IMPROVISING**

**EVALUATING**

Jewitt and Mullin

# HOW TO DEVELOP A CREATIVE DANCE LESSON

Barbara Heimerdinger
Northern Illinois University

1. CHOOSE THE THEME (stimulus, idea, message) of the lesson.

2. DETERMINE:
   a. WHAT actions and body parts will be used. Refer to Body under Scope of Dance.
   b. HOW the children will move - the quality of the movement. Refer to Effort under Scope of Dance.
   c. WHERE in space the children will move. Refer to Space under Scope of Dance.
   d. WITH whom the children will dance. Will they work alone in a mass, or with others: partners, threes, four, five etc.? Refer to Relationship under Scope of Dance.
3. DETERMINE THE TYPE OF ACCOMPANIMENT TO BE USED:
   a. Words
   b. Sounds
   c. Percussion instruments
   d. Music
   e. Poetry
4. Develop the movement ideas into short phrases.
5. Decide the order in which the movements will be performed. i.e. How will the dance begin, where will it go, and how will it end?
6. REMEMBER WHEN TEACHING:
   a. To develop clear movement phrases.
   b. Develop clear starting and finishing positions (shapes).
   c. Dance sequences are like sentences, the starting shape is likened to a capitol letter. The ending shape is likened to a period.
   d. Encourage stillness as part of the dance; not everyone moves at the same time.
   e. Clear relationships are important, they can be: meeting/parting, going around, meeting and staying, meeting and joining etc.

# SCOPE OF DANCE

## DANCING

I. BODY
- a. Perform locomotor movement
- b. Perform non-locomotor movement
- c. Create body shapes
- d. Make body parts important in movement
- e. Parts leading movement
- f. Parts making contact
- g. Changing bases of support
- h. Control of weight transfer
- i. Symmetry / asymmetry

II. SPACE
- a. Personal space
- b. Shared space
- c. Directional change
- d. Level change
- e. Patterns in space
- f. Range of movement
- g. Focus
- h. Spatial Planes

III. EFFORT
- a. Time
- b. Weight
- c. Space
- d. Flow
- e. Two elements qualities
- f. Effort actions

IV. RELATIONSHIPS
- a. Alone
- b. Alone in a mass
- c. Partners
- d. Individual to group
- e. Group to group
- f. Relationship of parts

V. STRUCTURE AND FUNCTION
- a. Body parts
- b. Muscles
- c. Bones

BMH/NIU

VI. COMPONENTS OF SKILL
- a. Balance
- b. Gravity
- c. Rhythm
- d. Strength
- e. Flexibility
- f. Extension
- g. Endurance
- h. Coordination
- i. Range of movement

VII. DANCE FORMS
- a. Folk dance
- b. Creative
- c. Contra
- d. Square
- e. Line dance

## DANCE MAKING

I. RHYTHM'CAL STRUCTURE
- a. Rhythmical pattern
- b. Musical phrasing
- c. Accent
- d. Measures
- e. Tempo
- f. Meter
- g. Pulse

II. MOVEMENT PHRASING
- a. Clear beginning, middle and ending.
- b. Joining movements together.
- c. Creating movement sentences.

III. CHOREOGRAPHIC FORM
- a. AB
- b. ABA
- c. Rondo - ABACAD
- d. Theme
- e. Theme and variation

IV. PRINCIPLES OF MOVEMENT/CHOREOGRAPHY
- a. Balance
- b. Climax
- c. Contrast
- d. Harmony
- e. Proportion
- f. Repetition
- g. Sequence
- h. Sequence
- i. Transition
- j. Unity
- k. Variety

BMH/NIU

V. STIMULI
- a. Words
- b. Voice sounds
- c. Body sounds
- d. Percussion
- e. Stories
- f. Props
- g. Musical arrangements
- h. Poetry

## DANCE APPRECIATION

I.
- a. Viewing peer performance.
- b. Analyzing the presence of movement factors.
- c. Analyzing the function of movement factors.
- d. Recognizing specifice movement elements in dance performance.
- e. Appreciating the performance of peers and/or professionals.
- f. Appreciating the time and discipline that is required of dancers.
- g. Realizing the need for a physically fit body.
- h. Critiquing personal performance.

# DANCE ELEMENTS

**Time**
- Sustained
- Accent
- Syncopation
- Pattern
- Musical Phrase

**Space**
- Direct
- Indirect
- Body Zones
- Spatial Areas
- Extensions of Space
- Space Word
- Space Action
- Body Shape
- Body Line

**Weight**
- Firm
- Light
- Strong
- Sustained
- Light
- Strong Sudden
- Heavy Sudden
- Light Sustained
- Heavy Sustained

**Energy**
- Flow
  - Bound
    - Continuity
      - Continuous
      - Interrupted
  - Free
    - Body Flow
      - Successive
      - Interrupted

## ELEMENTS

| SENSORY | FORMAL | TECHNICAL | EXPRESSIVE |
|---|---|---|---|
| body line | balance | skill | mood |
| shape | rhythm | technique | emotion |
| space | repetition | material | ideas |
| time | contrast | methods of presentation | values |
| energy | | | |

## Tools

Body: Body Actions
Sound
Mind
Prop

## EXPRESSIVE

Emotion
Mood
Dynamic Qualities
Idea
Values

# TRAITS CARACTERISTIQUES DE LA DANSE

TRAITS UNIQUES (Mis en rapport avec le mouvement total du corps)

## TRAITS

| | | | | |
|---|---|---|---|---|
| **Temps** | Soudain | Rythme | Rythmique | |
| | Soutenu | Accent | Motif | |
| | | Syncope | Phrase musicale | |
| **Espace** | Droit | Zones du corps | | |
| | | Parties spatiales | | |
| | Tordu | Dimensions spatiales | | |
| | | Directions dans l'espace | | |
| | | Actions dans l'espace | | |
| | | Forme du corps | | |
| | | Angle du corps | | |
| **Poid** | Ferme | Fort | | |
| | | Soutenu | | |
| | | Léger | | |
| | | Soudain et fort | | |
| | Mou | Soudain et lourd | | |
| | | Soutenu et léger | | |
| | | Soutenu et lourd | | |
| **Force** | Flot | Retenu | Continuité | Continu |
| | | Libre | Fluidité | Interrompu |
| | | | | Consécutif |

## ELEMENTS

| SENSORIEL | CONVENTIONNEL | TECHNIQUE | EXPRESSIF |
|---|---|---|---|
| angle du corps | équilibre | dextérité | disposition |
| forme | rhythme | technique | état émotif |
| espace | répétition | matériel | idées |
| temps | contraste | méthodes de présentation | valeurs |
| énergie | méthodes de création | formes | |
| | considérations esthétiques | styles | |

## OUTILS

Corps, Action du corps
Son
Esprit
Accessoire

## EXPRESSIF

Emotion
Disposition
Qualités dynamiques
Idée
Valeurs

Forme

# TANZEIGENSCHAFTEN

## EIGENARTIGE EIGENSCHAFTEN

Kommunikation durch totale Körperbewegung

## BESTANDTEILE

| | | | |
|---|---|---|---|
| Zeit | Schnell | Rhythmus | rhythmisch |
| | | Betonung | musterhaft |
| | Andauernd | Synkopierumg | musikalisch |
| | | | Phrasierung |
| Raum | Direkt | Körperliche Zonen | |
| | | Räumliche Flächen | |
| | Indirekt | Raumdehnung | |
| | | Räumliches Wort | |
| | | Räumliche Bewegung | |
| | | Körperliche Form | |
| | | Körperliche Linie | |
| Schwere | prall | stark | |
| | | andauernd | |
| | leicht | leicht | |
| | | hastig stark | |
| | | hastig schwer | |
| | | leicht andauernd | |
| Kraft | gefesselt | gleichmäßige Fortdauer | ununterbrochen |
| | fließend | | unterbrochen |
| | frei | körperlich fließend | aufeinanderfolgend |
| | | | unterbrochen |

## BESTANDTEILE

| SINNLICH | FORMAL | TECHNISCH | EXPRESSIVE |
|---|---|---|---|
| Körperlinie | Gleichgewicht | Können | Gemüt |
| Form | Rhythmus | Kunstfertigkeit | Gefühl |
| Raum | Wiederholung | Material | Ideen |
| Zeit | Kontrast | Methodik der Darstellung: | Werte |
| Energie | Methodik des Schaffens | Forms | |
| | Aesthetische Überlegungen | Stil | |

**HILFSMITTELN**

Körper: Körperliche Bewegungen
Ton
Geist
Bühnenrequisiten

**EXPRESSIV**

Gefühle
Gemüt
Dynamische Qualitäten
Ideen
Werte

# CARACTERISTICAS DEL BAILE

CARACTERISTICAS ORIGINALES O UNICAS

Se comunican con el movimiento de todo el cuerpo.

## COMPONENTES

| | | | |
|---|---|---|---|
| **Tiempo** | Precipitado | Ritmo | Rítmico |
| | | Enfasis | Modelo |
| | Sostenido | Síncopa | Musical |
| | | | Frase |
| **Espacio** | Directo | Zonas del cuerpo | |
| | | Areas espaciales | |
| | Indirecto | Extensiones del espacio | |
| | | Espacio de la palabra | |
| | | Espacio de la acción | |
| | | Forma del cuerpo | |
| | | Línea del cuerpo | |
| **Peso** | | Fuerte | |
| | Firme | Sostenido | |
| | | Liviano | |
| | Liviano | Fuerte precipitado | |
| | | Pesado precipitado | |
| | | Liviano sostenido | |
| | | Pesado sostenido | |
| **Fuerza** | | | Continuo |
| | | Continuidad | |
| | Salida | Dirigido | Interrumpido |
| | | Libre | Sucesivo |
| | | Ondulación del cuerpo | |
| | | | Interrumpido |

## ELEMENTOS

| SENSITIVO | CONVENCIONAL | TÉCNICA | EXPRESIVO |
|---|---|---|---|
| Línea del cuerpo | Equilibrio | Habilidad | Disposición |
| Forma | Ritmo | Técnica | Emoción |
| Espacio | Repetición | Material | Ideas |
| Tiempo | Contraste | Méodos de | Valores |
| Energía | Métodos de creación | presentación: formas | |
| | Consideración estética | estilos | |

## INSTRUMENTOS DEL BAILE

El cuerpo: Los movimientos del cuerpo
El sonido
La mente
Las piernas

## SIGNIFICATIVO DEL BAILE

La emoción
La disposición
Las calidades dinámicas
La idea
Los valores

## DANCE VOCABULARY:
## FOREIGN TERMS

**Pas de deux** - dance for two

**Pas de trois** - dance for three

**Pas de quatre** - dance for four

**Divertissement** - suite of dances

**Adagio** - slow sustained movement

**Allegro** - brisk, quick movement

**Variation** - solo dance

**En travisti** - male doing a female role or vice versa

**Corps de ballet** - dancers who perform in a group

**Aplomb** - assurance, poise

**Ballon** - bounce

**Ballet blanc** - white ballet

**Ballet d'action** - a ballet with a plot

**Batterie** - beaten steps

**Port de bras** - carriage of the arms

**Corps** - body

**Epaulement** - shouldered

**Défilé** - appear of entire ballet company on stage

**Décor** - decoration

**Danse** - Dance

**Barre** - exercises at the barre

**Pas** - step

**Révérence** - curtsy or bow

**mudra** - gesture of classical Sanskrit Treatise

**Pataka** - flag, benediction

**Tri-pataka** - crown, tree

**Ardha-pataka** - both

**Kartari-Mukha** - arrow, shaft, separation, death

**Ardha-chandra** - half moon

**Arlala** - drinking water or poison

**Sukutanda** - shooting an arrow or revealing mystic things

**Mushti** - fight, war, strength

**Sikhara** - symbol of Love or Shiva

**Kapidha** - holding the flower - goddess of learning

**Kataka Mukha** - picking a flower

**Ardha-mukha** - fire

**Suci** - needle, one listens to the sun

**Chandra Kala** - crescent moon

**Padmakosa** - lotus flower, bud

**Sarpa Sirsa** - cobra

**Tutu** - short classical ballet skirt

**Rond de jambe** - circle of the leg

**Fouette** - turn performed with a whipping action

**Ballerina** - female solo dancer

**Prima Ballerina Assoluta** - first ballerina assolute

**Toten Tanz** - Dance of Death

**Valse** - Waltz

**Leitmotives** - signature motif which relate to character or situation

**Braceo** - carriage of the arms

**Taconeo** - heel beats

**Palmas** - hand clapping

**Pitos** - finger snaps

**Baile** - dance

## DANCE RESOURCES FOR FOREIGN LANGUAGE TEACHERS

These sources can be used as background material for the classroom teacher. This can be used in conjunction with teaching a dance from a particular country.

### POLAND

Dance of Poland (Alford) consists of information about Polonez, Krakowiak, Mazur, Zakopane, a village, wedding, music and costume, and occasion when dance can be seen.

Krakoniak
Mazur
Gçralski
Oberek

### GERMAN

Dances of Germany (Fyfe) gives historical background of St. John`s Dances, Dances of Death, Guild Dances, Seasonal Dance, Occupational Dances, Festival of Kirmes, Sword Dances, Music, and Costumes.

Kegel - Quadrille
Schwälmer
Schwarzwälder Bauerntanz
Mit der Kutsche

### FOLK DANCES OF EUROPEAN COUNTRIES

Folk Dances of European Countries encompass background geographical, historical and sociological background, folk dances, folk costumes, and Folk Festivals.

Seven Steps, *Siebenschritt*
Stupid one Turning Quickly, *Der Paschade Flügs - Ummi*
Come, Let Us Be Joyful - *Freut euch des Lebens*
Foot Swinging Dance - *Der Haxen - Schmeiszer*
New Bavarian - *Der Neubavarische*
The Straw Cutter - *Der Strohschneider*
Shoe Clapping - A Couple Dance - *Schuhplattler*
A Dance for Two Men - *Schuhplattler*

### GERMANY

European Folk Dance (Lawson) has a section on Germany. It is found under the heading of the Teutons. There is a description of the types of dance and rhythm used as well as brief history of German Dance.

Seven Springs

### ITALY

Dances of Italy (Galanti)

This book included processional and religious dances, erotic dances, the Saltarello, Tarantella, Chain Dances, Dance of Ritual Origin. Music, costume and when the dances can be seen are part of this text. The posture of the body and arm gestures and basic steps are also discussed.

Ballo Tondo
Furlana
Tarantella
Spadonari di San Giorio

**RUSSIA**

Folk Dance of European countries (Duggan, Schlottman, and Rutledge) encompass the historical background, geographical and sociological aspect of the folk dance, costumes and festivals.

In the Garden
Koroboushka

**FRANCE**

Folk Dance of European countries (Duggan, Schlottman, and Rutledge) relates the geographical, historical, sociological background, the folk dances, folk costumes and folk festivals.

Gavotte de Pont-Aven
Gavotte de Guemene
Gavotte de Quimper
Branle Gascon
Le Stoupie
Jabado

Dances of France (Tennevin, Texier) addresses the dance of Provence which is the Farandole, its music and costume, when the dance may be seen and provencal dance group. Dances of Alsace are also contained in the book. Music, costume and when the dances may be seen is also a part of this book.

La Volto
La Farandoulo
Li Jardiniero
A Lauterbach

European Folk Dance (Lawson) categorizes France under the Celts. Steps and characteristics are included in this text, as well as background of french dance.

Danse Maraichine of Poitou
Piler-Lan
Gavotte
RidÇe de Pontivy
BourreÇ of Auvergne
Farandole
Soyotte
Polka PiqueÇ

## JEWISH DANCES

This text (Berk) discusses Jewish dancing, Chassidic dance, Israel dance, treasure out of Yemen and Jewish dance activities in America. This is a historical approach to the dance of Israel.

## MEXICO

Folk Dances of the United States and Mexico (Duggan, Schlottmann, Rutledge), relates to the geographical, historical and sociological background of the country. The dances are written clearly.

La Virgencita
Los Matlanchines
La Cucaracha
las Iguiris
Los Viejitos
El Jarabe Tapatio

## PORTUGAL

Dances of Portugal (Armstrong) includes the coastal region, the Beira Provinces, Lisbon, Alemtejo, Algarve, Ritual dances. Music and costume are also discussed. Where the dance is seen and folk dance group is also a part of this text. Postures, gestures, and basic steps are included.

A Rosa
Padeirinha
Vira Extrapassado
Vira

# MULTI-CULTURAL DANCE BIBLIOGRAPHY

## Israeli

Berk, Fred (1977). Holiday in Israel. New York: Dance Notation Bureau.

This book encompasses the festival of the first fruits. The following dances are included Salenu, Briges, Debra, Dundai, and Hora. It includes costumes, lighting, props, and casting. The dances are described in labanotation and the musical score is also provided.

Lapson, Dvora (1961). Folk Dances for Jewish festivals. New York: Jewish Education Committee Press.

There is a brief explanation of each dance with a part of the following festivals: Shabbat, Hanukkah, Tu B'Shvat, Brotherhood, Purim, Pesah, Lag B'Omer, Israel Independence Day, Harvest festival, Wine festival, Shavuot Bikkurim, Sukkot, sheep-shearing. An explanation of dance terms is also given. An index of folk dances and recordings are also included.

## Folk Dance

Bambra, Audrey and Webster, Muriel, (1972). Teaching folk dancing.

This book is divided into three parts: 1) folk or national dance in education; 2) principles of teaching folk dance; 3) dance. The following countries are represented in this text Austria, France-Brittany, Greece, Israel. It includes lab annotation and the musical score.

Casey, Betty (1981). International Folk Dancing U.S.A. Garden City, New Jersey:Doubleday.

This book discusses the history of folk dance encompassing the folk dance leaders, selected camps and organizations, performing folk dance group and guidelines for folk dance groups and selected folk dances from many lands. The cultures of the following countries are included: Armenia, Bulgaria, Czechoslovakia, England, France, Germany, Austria, Greece, Hungry, Ireland, Israel, Italy, Lithuania, Mexico, the Orient, the Philippines, Poland, Romania, Russia and the Ukraine, Denmark, Finland, Norway, Sweden, Scotland, Turkey, the United States and Yugoslavia. There is a brief history of the dance of each country and the dance, along with clear directions of steps, formations, music and understandable glossary. This book is an outstanding multi-cultural source book for dance.

Casey, Betty (1985). Dance Across Texas. Austin, Texas: University of Texas Press.

This book gives an overview of the history of Texas dancing ranging from the music honky tonks to Texas dance halls and clubs. It gives the direction to 20 different dances, such as the Cotten-eyed Joe, Put Your Little Foot, Texas Shuffle and Western Scottische. A bibliography is included.

Duggan, Anne Schley; Schlottmann, Jeanette; and Rutledge, Abbie, (1948). Folk Dances of Scandinavia. New York: Ronald Press Company.

This is an excellent source book and gives detail directions of the steps of various Scandinavian dances and musical scores. It includes the dances of the following countries: Denmark, Finland, Norway and Sweden. Within the text there is a map of Scandinavia along with geographical, historical, sociological background, costumes, dances and festivals.

Duggan, Anne Schley; Schlottmann, Jeanette; and Rutledge, Abbie, (1948). Folk dance of the British Isles. New York: Ronald Press.

This source describes the steps, figures, terms, positions and formation of the dance of the British Isles. The countries included are England, Scotland, and Ireland. The book contains the geographical, historical, and sociological background of these countries along with a listing of dance costumes. There is an analysis of each dance and a musical score. A bibliography is also included.

Duggan, Anne Schley; Schlottmann, Jeanette; and Rutledge, Abbie, (1948). Folk Dances of European countries. New York: Ronald Press.

This volume includes the dances of the following countries: Switzerland, Germany, Russia and central European countries (Czechoslovakia, Hungry, Moravia, Serbia and France). The book contains geographical, historical and sociological background and its costumes. The steps and musical scores are included for each dance. A bibliography is also included.

Duggan, Anne Schley; Schlottmann, Jeanette; and Rutledge, Abbie, (1948). The teaching of Folk Dance. New York: Ronald Press.

The book has five chapters which include 1) definition and sources of dance, 2) objectives for teaching folk dance, 3) specific methods in teaching folk dance, co-educational folk dance and co-recreational activities, 4) evaluation of teaching folk dance, and 5) production of folk festivals and folk dances. This book is valuable for those interested in teaching folk dance.

Duggan, Anne Schley; Schottmann, Jeanette; and Rutledge, Abbie (1948). Folk Dances of the United States and Mexico. New York: Ronald Press.

The book contains selected dances of the United States and Mexico. The book has historical, geographical, and sociological information about each country. The dances are fully explained with musical scores. There is also a pronunciation guide for foreign terms.

Flett, T. M. and Flett, J. F. (1966). Traditional Dancing in Scotland. Nashville, Tennessee, Vanderbilt University Press.

The book is an account of how dances were taught and when these dances were performed. The dances of Orkney, Tulloch and Shetland and lesser known reels of the mainland (reels and country dance step) and the art of treepling are described. The appendix contains information on dance on Cape Breton Island, Nova Scotia. There is a list of information and references. This book has a wealth of information about dance in Scotland.

Flett, T. M. and Flett, J. F. (1968). Highland Dancing: The Offical Textbook of the Socttish Offical Board of Highland Dancing. London Thomas Nelson.

The source describes basic position, movements, and steps, the rudiments of music, dress and competitions for Highland dancers. The book has photographs which depict correct position and line. This is an excellent, authentic source book.

Harris, Jane A., Pitman, Anne M. & Waller, Marlys S. (1988). Dance a while:Handbook of folk, square, contra, and social dance. (6th edition) New York: Macmillan Publishing Company.

This is a useful teaching tool comprised of a concise history of various types of dance (folk, contra, square and social), teaching techniques and dance fundamentals. It has some interesting information which would give some context for teaching the dances. There is a model for test construction, records, audio-cassettes, video-cassette sources, bibliography and glossary. Directions to the dances are very clear. This is an excellent resource for teachers.

Hipps, R. H. and Chappell, W. E. (1970). World of Fun: Manual of instructions for use with world of fun folk dance and game records. Nashville, Tennessee Board of Education of United Methodist Church.

This manual includes instructions on how to lead folk dances, games and square dance. There is a glossary of terms and explanations of formations, figures and steps. A brief description with clear concise directions of the dance is included for each dance. This manual and accompanying records are very useful.

Kraus, Richard (1968). Folk Dancing: A guide for schools, colleges, and recreation groups. New York: Macmillian Company.

The book includes the what and the why of fundamental folk dance positions, formations, skills, dance steps as well as a teaching guide and instructional units. The dances are separated into various groups such as, easy folk dances for elementary grades, circle dance without partners, couple dance, attached couple dance, partner changing dances, dances for three, longways dances, and dance in square formations. The appendix contains a list of dances, information about folk dance costumes, camps, and summer schools, a bibliography and record sources. The directions for the dances are clear and straight forward. The following areas are included: Israel, European countries, Mexico and United States. The dances are also categorized from easy, moderate to difficult.

Lidster, Miriam D. & Tamburini, Dorothy H. (1965). Folk Dance Progressions. Belmont California.

The book describes the dance and the culture and geographical setting of the following areas: the Balkan Peninsula, Israel, Scandinavia and the Philippines. The rhythm, music and basic steps are discussed. The dances are listed as walking dances, grapevine patterns, schottische and related patterns, two step, polkas, waltz, mazurka, hambo and hula. A bibliography includes folklore and costume book.

Nevell, Richard (1977). A time to dance: American country dancing from hornpipe to hot hash.

This text contains the history from the Morris Bean setting to the world's largest square dance. There is a glossary of common country dance figures. The following dance forms are dealt with in the text: New England Contra Dancing, Southern Appalachian Mountain Dancing, and Western Square Dancing. This text has a historical format with a few examples of musical scores, dances and calls. In the catalogue there is an extensive bibliography, collections of fiddle tunes, books, record sources, films, periodicals, organizations and events.

Pholeric, Janet J. (1980). Folk Dance around the World, the United States and Mexico. New York: A. S. Barnes.

This is a text which includes basic history and information on exercises, positions, formations traditional folk dance steps and descriptions of folk dances. A list of record companies and a bibliography are a part of this text.

Shaw, Lloyd (1940). Cowboy Dance: A collection of western, square dance. Caldwell, Idaho.

This book addresses some of the historical origins of the, New England quadrille, Kentucky running set, and the tide comes back. Round dances, such as the waltz, schottische, varsouvianna, and polka are also described. Western Square dances as wells as dos-si-dos group, right and left group dances, single visitor dances, line dances, symmetrical dances and intermingling dances are included. The calls are included. Pictures are a part of the description. There is a glossary provided.

Weikart, Phyllis S. (1982). Teaching movement and dance: A sequential approach to rhythmic movement. (2nd Ed.) Ypsilanti, Michigan, High Scope Press.

The first part of this book deals with music and teaching progression of folk dance. The second part of this book encompasses beginning folk dances. The dances are divided into locomotor movement levels of I, II and III. The appendices have a rhythmic competency test and a rhythmic coordination screening test. Dances and their level of difficulty, lesson sequence for older students, sources of records and related publications are a part of this text. The book includes a step by step process for teaching folk dance. It is an excellent book. The records are available, "Rhythmically Moving," Albums 1 though 9. The musical scores are authentic but some of the instruments are different.

Weikart, Phyllis S. (1984). Teaching Movement and Dance: Intermediate folk dance. Ypsilanti, Michigan: The High Scope Press.

This text contains intermediate folk dance. The dances are divided into 3 levels of difficulty (common meters and uncommon meters). The following countries and cultures are represented: Armenia, Assyria, Bulgaria, Czechoslovakia, Canada, Denmark, France, Greece, Germany, Hungry, Israel, Ireland, Mexico, Macedonia, Romania, Russia, Turkey, Yugoslavia. Intermediate steps, such as, single and double czardas, open and closed rida, double cherkessiya and waltz are explained. The directions to the dances are included but historical background is not. Records are also available.

**Written Foreign Language**

Berger, Rinato (1984). African Dance, Afrikanischer Tanz in Vergangenheit und Zukunft. Heinrichsofen's Verlag Wilhelmshaven.

Candia, Antonio Paredes (1966). La danza folklorica en Bolivia. La Paz, Boliva: Edicionnes ISLA.

Christout, Marie-Francoise (1967). Le ballet de cour de Louis XIV 1643-1672.Paris: Edition A.E.T. J. Picard and Cie.

De Umpierre, Paqiuta Prescado (1973). Manuel de bailes folkloricos. San Juan: Universited de Puerto Rico.

This text is written in Spanish. It has dance of other countries. Includes *el baile* of Puerto Rico.

Levison, Andre. La danse au Theatre: Esthetique and actualite Melees. Paris: Libranirie Boud and Gay.

Eastern Dance (India, Japan, Africa, China, Pacific Countries)

Bowers, Faubion (1956). Theatre in the East: A survey of Asian dance and drama.

The history of dance today and drama today are discussed in this text. The following countries are discussed: India, Ceylon, Burma, Thailand, Cambodia, Laos, Malaya, Indonesia, Bali, Philippines, China, Vietnam, Hong Kong, Okinawa, and Japan. It is a description of the dance and drama of these countries. Pictures are also included in this text.

Brooks, Marie (1972). Ethnic dances of Black people around the world. Deal, New Jersey: Kimbo Educational Records.

There is a brief history of each dance and directions for each dance in this book. The following dances are included: Ibo (Nigeria), Calypso (Trinidad), Bassa Nova (Brazil), Yon Va Lou (Dahomey and Nigeria), Maracatu (from Angol to Brazil). The directions are clear and simple with stick man illustrations. A record is available (No. 9040-Kimbo Educational Records).

Gaston, Anne-Marie (1982). Shiva in dance, myth and icongraphy. Delhi, Oxford University Press.

This text relates the historical development of the dance of India which is closely allied to the Shiva religion and mythology. It has many pictures of figures which are found in the dance of India. Feet, arms and major positions of the body are shown and explained. This text illustrates the relationships among art, dance, myth and religion. There is a glossary of terms and an extensive bibliography.

Grey, Beryl (1965). Through the bamboo curtain. New York: Reynal & Company.

This book contains the experiences of Beryl Gray in China. She was asked by the Chinese government to aid in the formation and development of the Peking Ballet Company. Photographs of Chinese ballerinas as well as the people and the terrain are included. This is an interesting first-hand account of Chinese ballet.

Ishizawa, Yutaka (1934) (Cecil Beaumont edited). Some classic dances of Japan. London: The Imperial Society of Teachers of Dancing.

This text gives a brief summary of the different types of dances of Japan. The following dances are described briefly in this text: Okina Mai, Ordori, Furi, Miko, Shosagoto, Su odori, Dengaku, Furyu, Okuni, Kagura, Onnagata, Tachiyako Bugaku, Samai, Umai, Gigaku, Kyogen, Komai, Kabuki, Noh.

Kaeppler, Adrienne L., Van Zile, Judy & Wolz, Carl (1977). Dance research annual VIII Asian and pacific dance: selected papers from 1974.

This monograph contains selected articles on Asian and Pacific dances. There are six articles 1) Kutiyattam Sanskrit drama (India), 2) dance and idiology in China (ballet), 3)

Noh dance and the spirit of Zen (Japan), 4) Woman's dance in Jagjakarta (Java), 5) Polynesian dance as airport art, and 6) Energy use in Hawaiian and Balinese dance. There is a bibliography and a performance chronology of Asian dance in New York.

Naidu, Venkata Narayanaswami; Naidu Sprinivasulau; Pantulu, Venkata, Rangayya (1977). Tandava Laksanam or The fundamentals of ancient Hindu dancing. New Delhi, Munshiram Manoharlai.

This text includes the history of Hindu dance. It contains a glossary of terms and fundamental actions. Authentic sanskrit text, temples, figures, and various wood cuts depicting dancers are included in this text. Through the use of art work, these ancient dance forms are preserved.

Sam, Sam-Ang & Sam, Chan Moly (1987). Khmer Folk Dance. Newington, CT: KHMER Studies Institute.

This book is about the folk dance of Cambodia and its history. Movement gesture, costume, music and song are discussed. The following dances are described along with transcriptions and a brief musical scores: Trod, Peacock of Pursat, Wild Ox, Candle, Coconut Shell, Fishing Frog, Harvest, Pestle, Crab, Chhayam, Mouth Organ, Bird Wedding, Brossbow, Gum-lac Pounding Dance, Good Crops, Sacrifice of Buffalo, Kuoy, Magic Scarf and Peacock of Paplin dances. There is a selected bibliography.

Van Zile, Judy (1976). Dance in Africa, Asia and the Pacific. Selected readings. New York: MSS Information Corporation.

This text is a composite of different articles addressing the dance of various countries. The following dance/theatre forms are included: Bharantanatyam (India), Kathakali (India dance/theatre), classical Javanese dance, Baris dance, Classic Chinese dance, dance arts in China, Gagaku (Japan), Dance in Noh Theatre, Kabuki, Name-taking ceremony of Japan, Bon Odori in Hawaii and in Japan on music of Hawaii, Maori dancing in Nigeria, and West African urban dance. There are brief musical scores and references included.

Wefen, Wang (1985). The history of Chinese dance: traditional Chinese arts and culture. Beijing: Foreign Language press.

This text is printed and written in the People's Republic of China and presents a detailed account of dance history in China. The book is divided into ten chapters, 1) primitive dance, 2) music and dance in Slave Society, 3) rise folk dance and dancing girls, 4) Han Dynasty Variety Show and dance, 5) exchange of song and dance between different nationalities, 6) Tang Dynasty, 7) song folk dance and dance troupes, 8) dances and traditional opera (Ming and Qing Dynasties, and 9) dances of national minorities. The appendix contain thirty years of dance and development. Included in this text are black and white pictures of artifacts and 36 color plates of dances performed today.

Wolz, Carl (1971). Bugaku Japanese court dance: With the notation of the basic movement. Providence, Rhodes Island.

This text defines Bugaku and its history, and included the music, costumes, notation (lab annotion score) and repertory (Samai, Umai, Utamai, Nasori). The bibliography has references written in English and Japanese and recordings and films.

Zarina, Zenia (1967). Classic Dances of the Orient. New York: Crown Publishers.

This text encompasses the history, type of training, costumes, music, technique and exercises of the following countries: India (classic dances), Thai (Royal Ballet), Cambodia (Royal dances), Java (Court Dances), Bali, Nihon Buyo (Japanese classic dance). A glossary and bibliography is included. Photographs are clear and explicit. This reference gives an overview of various dances of the Orient.

**Spanish Dance**

Pokren, D. E. (1964). Lives and Legends of Flamenco: A Biographical History. La Mesa, California, Society of Spanish Studies.

This source is divided into the following areas: song, dance, guitar, arts within the art, the non-Spaniard in flamenco and a glossary of terms. Major individuals and their contributions are used to relate to the above areas.

Lalagra (1985). Spanish dancing: A practical handbook. London: Dance books.

This book briefly describes the main styles of Spanish dance (regional, flamenco, classico Español). It explains the playing of the castanets. Included are the position of the feet, carriage, footwork and coordination exercises. The two main dances described are *Las Sevillanas* and *Fandango De Huelva*. The text contains a glossary and short bibliography.

Renaissance Dance

Dolmetsch, Mabel (1949). Dances of England and France: from 1450 to 1600 with their music and authentic manner of performance. London: Poutledge and Kegan Paul LTD.

The book contain a brief history, its steps, manners and music of each dance. The book has nine chapters: 1) basse dance of France and England, 2) how to dance the basse dance, 3) English measure, 4) the branle, 5) the pavan, 6) the galliard, 7) la volta and courante, 8) the allemande and 9) conclusion. There is a short bibliography. This book is explicit in its direction. This would be suitable for junior or high school teachers to use.

Guthrie, J. (1982). Historical dance for the Theatre: The Pavan and the minuet. London: Dance Books LTD.

The book contents the general behavior and deportment in dance during the Renaissance period. The history, music, steps and figures of the pavan and minuet are explained. The French and the English styles of the minuet are also described. Included in the book is the authentic notation written by Feuillet. This book is helpful for individuals who are interested in authenticity.

Hilton, Wendy (1981). Dance of court and theatre: the French noble style 1690- 1725. New York: Princeton Book Company.

This book is written by one of the foremost researchers of Renaissance dance. The first part of this text gives the historical background of the noble style of dance during the reign of Louis XIV, which includes dance of the French court, leading personalities such as Lully, Molière, Beauchamps, Pecour and Campra, Dance types and theatrical technique, the dancing masters and their books (Feuillet, Rameau and Tomlinson). The second part deals with the components of dance (arm motions, steps, step sequences, tempi, expression and etiquette) and the minuet according to Rameau. Included in the appendices are lab annotational examples, exercise and chronology of political events and an excellent

bibliography. This is a detailed book providing a deeper understanding of the dance of this period.

Wood, Melusine (1956). More historical dances. London: Imperial Society of Teachers of Dance Inc.

This text contains an elementary syllabus (steps and deportment). Included in the text are the sixteenth century Italian dances: Laccio d'Amore, Pavana Mattee, Allegrezza; seventeenth century Branes simple, Gai, Branle à Mener de Poitou, Branle double de Poitou, Monstirande and the English country dance "Heart Eas. The musical scores are also included.

**Greek Dance**

Emmanual, Mauree (1916). The Antique Greek dance: after Sculptured and Painted Figures. New York: John Lane Company.

This is a detailed account of ancient Greece and how it relates to the study of ballet. It has been translated from French by Harriet Jean Branley. The book includes pictures of sculpted and painted figures, traditional gestures represented in the artwork, technique of the dance (positions of the legs, arms, hands, body, head), prepatory exercises (legs, arms, body and head), tempos and steps. This is interesting account of the connection between ancient Greek dance and ballet. There are 600 figures included in this text.

Holden, Rickey & Vouras, Mary (1965). Greek Folk Dances. Newark, New Jersey, Folkraft press.

This text includes dance descriptions along with a brief musical scores. It describes the choreography, formations, musical rhythms, starting positions, and the directions of the dances.

Lawler, Lillian B. (1964). The dance in ancient Greece. Middletown Connecticut, Weslyan University Press.

This book is an historical account of dance in ancient Greece. The source is divided into nine sections 1) introduction to Greek dance, 2) the dance of the prehistoric Crete, 3) the dance in Mycenaean and pre-classical Greece, 4) animal dance, 5) the dance and the drama, 6) other orgiastic and mystery dances, 7) dances at shrines and festivals, 8) the dance and the people, and 9) the dance as a profession to the middle age. There are some pictures of Greek artifacts which are highly representational of dance in the period of history. This is a well-known source in the field of dance. Notes are also included as to identifying the source.

**Mexican Dance**

Champe, Flavia Waters. The Matchines Dance of the upper Rio Grande: History music and choreography. Lincoln University of Nebraska Press.

This is a wonderful source of information about the Matchines. The book is divided into five chapters: 1) historical background, 2) cast of characters, 3) examination of the performances, 4) choreography of the performance, and 5) interputations. The book has descriptions of the steps and diagrams of the dances. Included are black and white and colored photographs. A bibliography is included.

Schwendener, Norma & Tibbels, Averil (1934). Legends and Dance of Mexico. New York: A. S. Barnes & Co.

This is a collection of ancient Mexican dances. It contains a brief background of the dance, the formation, steps and brief melodic score. The following dances are described: El Jarabe, Los Huapango, Danza de Los Tecomates, Las Sembradoras, Los Matlanchines, Los Moros, Los Viejetos, Los Negritos, La Virgen y Llos Fieras, Los Apaches, Los Inditos, and Danza de la Majer Apache.

**History of Dance**

Anderson, Jack (1986). Ballet and Modern Dance: A concise history.

This text traces the history of dance from ancient Greece through the contemporary scene. There are short profiles of choreographers, dancers, and critics. It contains 60 photographs and drawings. This book is well written interesting and fun to read. This book contains the glimpses of the past, dance at the Royal courts, professionalism of ballet, the romantic ballet, the Imperial Ballet, an age of astonishment, rise of the American ballet, phoenix of modern dance and the dancing world. There is also a bibliography.

Coe, Robert (1985). Dance in America. New York: E. P. Dutton.

This is a history of ballet and modern dance in America. There are three major sections: 1) ballet in America, 2) Moderns and beyond, 3) two contemporary masters. The following ballet companies are addressed: New York City Ballet, American Ballet Theatre, Feld Ballet, Pennsylvania Ballet and Ballet Theatre of Harlem. The following modern companies are discussed: Martha Graham, Katherine Dunham, Merce Cunningham Dance Company and postmodern dance. The two contemporary masters Paul Taylor and Twyla Tharp are also included. There are wonderful black and white photographs included in this text. There is a videography and bibliography. This book is based on the PBS productions of Dance in America.

Cohen, Selma Jeanne (editor) (1974). Dance as a theatre art: Source readings in dance history from 1581 to the present.

This book addresses theatre-dance, it encompasses the following areas: 1) the evolution of theatre dance, 2) the court ballet, 3) dance for the eye and the heart, the eighteenth century, 4) the invasion of the air, romantic era, 5) new life from Russia, 6) modern dance; moving from the inside out, 7) extension of the classical tradition, 8) recent rebels. There is a selected bibliography. This book was written well and has interesting facts. It also has black and white pictures.

Kraus, Richard & Chapman, Sarah (1981). History of the dance in art and education. (2nd edition) Englewood Cliffs, New Jersey: Prentice-Hall Inc.

This text spans the history from prehistoric times to the present and encompasses dance education and dance as an art form. Through the book, there are many references. This is a book that would be excellent for a personal library for those interested in the historical background of dance.

Lawson, Joan (1955). European folk dances: Its national and musical characteristics. London, Sir Isaac Pitman and Son.



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This is an excellent source of historical and practical information. The book is divided into the following sections: the development of dance, dance patterns, steps, National characteristics (Middle East and Turki-Tartars, Greeks, Slavs, Alpine people, Teutons, Celts, Finno-Ugrians, Latin and Basques). This book has sample musical phrases, along with sample steps and dances.

Nahumck, Nadia Chilhovsky. Dance curriculum resource guide: comprehensive dance education for secondary schools. New York: American Dance Guild.

This text is a result of a pilot program of a school district in Philadelphia. It has innovative ideas and also sample lesson plans. Selected topics including classical dance of India, the dance of American Indians, are also discussed and sample units are given. This source could be used for ideas of all ages.

Clarke, Mary and Crisp, Clement (1981). The History of Dance. Crown Publishers.

The text is an excellent resource book for historical information. The book is divided into ten sections: Primitive and ancient dance, religious dance, European folk dance, Eastern dance, social dance, ballet de cour, history of ballet (17 to 19th century), history of ballet 20th century, modern dance, and stage and screen. There is a bibliography. The photography in this book is excellent, colorful and highly representative of the different periods in history.

Emery, Lynne Fauley (1988). Black Dance: From 1619 to Today. (2nd edition) Princeton, New Jersey, Princeton Publishers.

This book traces the development of African American dance from the slave trade to the popular dance in the twentieth century. The book has 10 chapters: 1) the slave trade, 2) African American dance of the Caribbean (1518-1900), 3) dance on the plantations, 4) dance in the north, on the levee, and in New Orleans, 5) Jim Crow and Uba, 6) minstrelsy to darktown follies, 7) dance halls to theatre, 8) concert dance pioneers (1920-1950), 9) concert dance (1950-today), and 10) popular dance in the twentieth century. This book contains an extensive bibliography ranging from books, periodicals to personal interviews. This is an excellent source for dancers, students and teachers of dance.

Kirstein, Lincoln (1987). Dance: A Short History of Classic Theatrical Dancing. New Jersey: Princeton Publishing.

This text is a history of theatrical dancing from primitive dance through contemporary classic dance. There are interesting facts which relate to ancient festivals to the present day holidays. It is said to be a reflection of dance and as its history. This is an excellent source of historical facts and interesting pieces of information. Originally published in 1938. Major emphasis is on ballet.

Sachs, Curt (1937). World history of dance. New York: W.W. Norton and Co.

This is a classic source of dance history. There are two parts; the first part deals with dance throughout the world (movement, themes and types, forms, choreography, music); and the second part describes dance throughout the ages (the stone age, spectacular dance in east and west, and Europe since antiquity). There are different examples of the dance which are very interesting and give supporting facts dealing with pre-historic dance.

**Native American Dance**

Howard, Carole (1971). Princess WA-BE-NO-Que of the Chippiwa tribe and authentic Indian dances and folklore. Deal, New Jersey: Kimbo Educational.

There is a brief history of the Chippewa Indians and the dances. The dances are clearly described and simple. The folliwng dances are explained: Corn Grinder's Dance, The Rain Dance, The War Dance and The Strawberry Dance. Craft projects are also included. There is a record available (No. 9070-Kimbo Eduacational Records).

Kaeppler, Adrienne L. Reflections and perspectives on two anthropological studies of dance: Cord dance research annual VII. New York: Cord.

This monography includes a comparative study of dance as a constellation of motor behaviors among African a..d United States Negros and the dance of Taos Pueblo. There is a bibliography after each article. Black and white photographs are included.

**Sociological**

Lonsdale, Steven (1981). Animals and the origins of dance. Great Britian: Thames and Hudson.

This book is a fascinating account of the use of animals and dance. This following sections are included: animal shapes and rhythms, waters of birth (fish and snakes), ovens of youth (initation and puberty), choreography of the hunt, dances of courtship and matin_, dancing animal as a guardian (healer and helper) choreographers of earth and sky (fertility dances( final season (dance of death), dance of dogs and wild cousins, royal sun (feline dances, horses dance and flight (dance of birds) and black and white photography and drawing of animal figures which were used in dance. There is a selected bibliography.

**Ethnic Dance**

La Meri (1977). Total Education in ethnic dance. New York: Marcel Dekker Inc.

This is a book which describes ethnic dance in simple, straight forward language. The text discussed ethnic dance in total education the reasons for studying ethnic dance, and its appreciation. It also talks about the various characteristics of East Indian, Spanish, Japanese, American Indian, African, etc. La Meri also deals with creative ethnic dance. This book is good for teachers who teach the elementary and junior high school students.

Dorian, Margery (1978). Ethnic Stories for Children to Dance.

This is a manual for teachers of the primary grades. This book discusses the action story, give examples of ethnic stories suitable for grade 1 through 4 and relate to stories for holidays. In this book rhythmic movement, musical and dramatic concepts are introduced. Fundamentals of dance which encompasses body alignment and position as well as structured movement and building of shell is also covered in this text. Movement curricula pantomime and movement in social studies is also a part of this text. It gives examples of western and eastern folk tales.

**Social Dance**

Quirey, Belinda (1987). May I have the pleasure? The story of popular dancing. London: Dance Books.

This text is a culmination of social dance history from the Renaissance, the French connection, the century of the waltz, cheek to cheek, twist, and the dances of today. Included in this text is a table of the development of social dance through nine centuries, and glossary. There is a book list divided into historical periods. This book is concise and has interesting facts. This could be used with a social dance unit.

## SOCIOLOGICAL ASPECTS OF DANCE

Hanna, Judith Lynne (1979). To dance is human: A theory of nonverbal communication Austin, Texas: University of Texas Press.

This is a book that deals with dance from present and future dance knowledge. It includes the cultural, physchobiological and evolutionary perspectives. This book addresses the social and cultural, sociolinguistic and archaeological fields of anthropology, dance movement and the communication of sociocultural patterns, dance in religion, warrior dance, dance with rites in political thought and actions, the urban ecosystem, and the directions for the future. The appendices contain dance movement data categories, Ukakala dance-play profiles, dance representation classificatory framework. There also is an extensive compilation of references.

Hanna, Judith Lynne (1983). The performer audience connection: Emotion to metaphor in dance and society. Austin, Texas: University of Texas.

The book focuses on dance forms and expands our knowledge through history, analysis of symbol observation, interviews and surveys. The following dances are considered tap dances (Briggs, Sims, and Green): Indrani dances Kuchipudi (India), spirituals of Tamiris, Douglas Dunn (symbiosis and short-curcuit), Kabuki (Japan), Sachiyo Ito, Sage Cowles and Molly Davies (shifting illusions), Philippine dance (cross-currents and identity), Kathakali dance (India). Included in the appendix are the conceptual and methodological issues for the audience and extensive references.

Hanna, Judith Lynne (1988). Dance, Sex and gender: Signs of identity dominance, defiance, and desire. Chicago: University Press of Chicago.

This is a book designed for a broad audience. The influence of gender has influence the evolution of the world and designed who controls it. There are three sections which deal with sex, learning and dance images, and the social construction of reality. Part two deals with the worldwide sex role and its dance heritage (Sexuality, sex role, scripting, India dance). The third part is addressed to western dance: pattern of dominance; men, women, and homosexuality; the sense and symbols of sexuality; gender in dance images; telling of sex stories, new dimension for men and women; the future. The appendix includes coding variables for gender patterns in dance and extensive reference list.

Royce, Anya, Peterson (1977). The anthropology of dance. Bloomington, Indiana: Indiana University Press.

This is a book which gives an overview of dance anthropology. The first section deals with dance, methods, technique, structure and function. The second sections encompasses the historical perspective, comparative, symbolic and stylistic methods. The third part focuses on future direction of dance, its morphology and meaning. Cited references are included. The book is excellent for understanding the process of dance anthropology.

Spencer, Paul (1985). Society and dance the social anthropology of process performance. Cambridge: Cambridge Press.

This book contains the interpretations of dance in anthropology which includes the purposes of dance and the various developmental aspects of dance. This book addresses the dances of Africa and the Orient (Temiar, Malasaya; Venda, South African; Tonga, Philippines; Melpa, New Guinea; Samburu, Kenya; Lugbara of Uganada, Africa; Umeda, New Guinea). This is an interesting book with insights into the dance and culture of the people.

## DANCE HISTORY SLIDES

Brandon, James R. (Editor) (1984). I East Asia, Asian Dance and Drama. Imperial Beach California, VRI, Inc.

This volume has an brief description of the type of dance drama of each of the following countries: China, Puppets of China, Japan and Korea. There are accompanying slide, each slide is described and important facts are revealed. A bibliography is also included after each section.

Brandon, James R. (1984). II Southeast Asia, Asian Dance and Drama. Imperial Beach, California.

This volume has a brief description of the type of dance drama of each of the following countries: Burma, Philippines, Indonesia, Cambodi, Thailand, Malaysia, Viet Nam. There accompanying slides, each slide is described with added facts to understand the dance drama of the country.

Brandon, James R. (editor) (1984). III South Asia, Asian Dance and Drama. Imperial Beach, California, VRI, Inc.

This volume describes the type of drama of the South Asia, it is divided in five sections, 1) dance-drama traditions (classical), 2) dance-drama traditions (folk), 3) solo forms of dance, 4) dance in ritual traditions, and 5) folk and tribal dance. The solo dance include Bharata Natyam, Kathak. Folk form includes the dance of Manipuri; and the classical dance/drama tradition, includes dance of Kathakali, and Kuchepudi. There are accompanying slide with detailed description of each slide and supporting facts referring to the dance and drama of South Asia.

Reimer, Susan and Reynolds, Nancy (1978). Dance of the twentieth century: Slide text and catalogue. New York: Dance Pictura.

This text describes the following era in dance, 1) forerunners of American Modern dance, 2) pioneers of modern dance, 3) legacy of modern dance, 4) dance of the avante grade, 5) Diaghilev ballets Russes, 6) master ballet choreographers, 7) major works of ballet from ballet repertory, and 8) dance in musical comedy. The slide text is clear and informative and each slide has a wealth of informative. The slides are good.

Stickler, Susan & Lorben, Richard (editors) (1976). The VRI slide library of dance history: Volume I/Survey. Imperial Beach, California, VRI, Inc.

This volume includes the following sections: 1) primitive and sacred dance, 2) dance of ancient cultures, 3) dance in the middle ages, 4) dance in the Renaissance, 5) dance of the Baroque age, 6) Romanicism, and dance in the 19th century. An informative slide text is provided and detailed information on each slide is included. After each section there is a bibliography. This collection of slides is very helpful in teaching dance history.

## DANCE RESOURCE LIST

**National Dance Association**
**1900 Association Drive**
**Reston, VA 22091-1502**
**Luke Kalich, Executive Director**
**703/476-3436**

Affiliated with AAHPERD, included membership dance educators, students and professionals. Reports on dance research, career preparation, certification. Publishes the Journal of Physical Education, Recreation, and Dance and Spotlights on Dance.

**American Dance Guild**
**31 West 21st Street, 3rd. Floor**
**New York, NY 10010**
**Lawerence Epstein, President**
**212/627-3790**

Members include teachers, performers, critics and students. Includes national conference, registry for dance employment. Publishes a newsletter bi-monthly, sponsors health insurance and student scholarship program.

**CORD**
**NYU Dance & Dance Education Department**
**35 West 4th Street, #675**
**New York, NY 10003**
**Ken Aldrich, President**
**212/598-3459**

The Congress on Research in Dance encourages scholarship in dance and provides an outlet for the exchange of ideas and resources. Provides a journal called Dance Research Journal and two bi-annual newsletters.

**International Dance Alliance, LTD**
**755 Seventh Ave.**
**New York, NY 10019**
**Estille Sommers**
**212/245-7747**

**National Folk Organization of the U.S.A.**
**359 South Cleveland Ave.**
**Blackfoot, ID 83221**
**Secretary, L. De Wayne Young**

**World Peace Dance Inc.**
**19 West Eighth Street**
**Apartment 2R**
**New York, NY 10011**
**Director, Linda Wismer**
**National Endowment for the Arts (NEA)**
**1100 Pennsylvania Ave., NW**
**Washington, DC 20506**

**202/682-5400**

This is a federally funded organization which helps support the other arts as well ad dance. It has helped to fund tour groups, choreographers, artists in the school program, etc. Funding is available and grants be received if the proposed project meets the qualification that is selected to be supported by this organization.

**Chicago Dance Coalition**
**67 East Madison, Suite 2112**
**Chicago, IL 60603**
**708/419-8383**

This organization is a professional association which serves performing companies, choreographers, and dance education institutions. It serves as a public resources center.

**Folk Dance Council of Chicago**
**312/791-7437**

(1989) Dance Resource Guide, Reston, VA; Dance Association, and Association of the American Alliance for Health, Physical Education, Recreation and Dance

This directory is a listing of resources for teaching dance in K-12 program. The following areas are included journals, periodicals, newsletters; distributors, published books, notation scores, slides, video tapes, films and recordings; reference books and indexes; multi-cultural resources; western dance forms and styles; resources for developing critical perception; health and anatomical concerns; and resources in progress.

# DRAMA/ THEATRE

# *THE FOREIGN LANGUAGE PROTEST*
## point of view drama
## by Karen L. Erickson

As a way of introduction, explain the controversy surrounding the use of foreign languages in this country. Explain the arguments people give when they insist that only English be the language used in this country. Provide any background participants might need on this subject so that they can enjoy participating in the drama.

### *Scene I: Meeting of the Board of Trustees*

The participants all accept and play the role of members of a Board of Trustees who must decide if they wish to build a new addition to their community center, museum, or historical society that will be created to support the _____culture. (Spanish, French, German, etc.)

### *Scene II: The Slide Show*

Participants look and describe invisible slides. They should add as much detail as possible in their description (a good place to use language). Then have small groups create the slides with their bodies so that everyone can see them. Do the slide show again using the "human slides."

### *Scene III: The Audio Portion of the Slide Show*

Participants add audio descriptions, emotional phrases, poetry, titles, etc. to underscore the slides (a good place to use language). Explain that this is what the project supporters want played for visitors as they tour the exhibit.

### *Scene IV: The Inciting Incident*

Bring the group back to the Trustee's meeting. Now explain you have new information. The project supporters want the entire wing/exhibit to be exclusively in that language. There should be no English spoken at all. All signage, docents, audio tapes will have to be in that language. Allow time for reaction and discussion. Do not let the group come to a decision.

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### *Scene V: The Conflict*

Divide the participants into two groups. One group is made up of people in the community who are protesting the use of dollars and space to this project that is not in English. The other group are members of the _____community and the Board of Trustees who are arriving for the grand opening. They confront each other on the steps. Have some of the participants only speak in their "foreign" language.

### *Scene VI: The Message*

- A group of teenagers who are coming to the exhibit witness and report on what they saw happening.
- A news reporter interviews the opposing sides on television.
- The lions guarding the museum whisper their feelings to each other about what they observed on the steps.
- (Do one or all of those listed above.)

### *Scene VII: The Climax*

The participants return as The Board of Trustees. The play goes back in time to the meeting under number IV above. Let the group decide if they will accept the project as part of their organization's programming. Call for the vote.

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# *KEY VOCABULARY TO KNOW AND USE WHEN DELIVERING THE "FOREIGN LANGUAGE PROTEST" LESSON*

**By Karen L. Erickson**

CONCENTRATION

The ability to focus and maintain attention upon an object, image, idea, action or experience while excluding distracting factors.

To THINK about one thing real hard!

***(It is difficult to do this lesson if the students cannot concentrate and focus. Discuss concentration and showing off. Discuss the impact showing off has on the group being able to create a play together. Try to eliminate the inappropriate remarks to get laughs. Try to encourage the students to create a believable moment.)***

CONFLICT

An essential ingredient of most plots, in which the central character or characters meet opposition that must be resolved. This is the essence of all drama/theater. Without conflict it is not drama/theater.

DENIAL OF CREATION

One actor negates or refuses the imagined creation of a fellow actor.

***(It is important to discuss and demonstrate this hazard of improvised drama. Because everything that is created in drama/theater is imagined, participants cannot deny that which someone else has created. So, if the leader announces in a Life Drama that the exploration has run out of food and someone says, "No we haven't. Here's food over here." then the play is in jeopardy. )***

DRAMA TOOLS

The drama tools of an actor are the instruments of expression: the human body, voice, and mind.

**BODY**...Actors use the body concepts of posture, gesture, facial expression, and movement to communicate ideas and feelings to the audience.

**VOICE**...Actors use the vocal concepts of volume, pitch, rate, articulation, tone quality, and intensity to communicate ideas and feelings to the audience.

**MIND**...Actors use both the mental concepts of concentration, imagination, memory, analysis, and cultural knowledge to enable them to make choices about physical, emotional, and vocal expression.

***(These are the only tools necessary to create drama/theater. Other things like props, costumes, sets, etc. are nice. But these are the only needed tools.)***

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## DRAMATIC STORY ELEMENTS

Also known at the 5 W's:
**WHO**: refers to the characters
**WHERE**: refers to the setting, locale, and environment
**WHAT**: refers to dramatic action
**WHEN**: refers to time of day, year, and history
**WHY**: refers to motivation.

## DRAMATIC STRUCTURE

Beginning, middle, end, and conflict.

## ELEMENTS OF A STORY

Literary...setting, character, problem, solution, events, initial event, falling action, and turning point.

Drama/theater...setting, character, conflict, climax, beats, inciting incident, crisis, catastrophe, and denouement.

## EMOTION

The various feelings expressed by the characters in response to the particular circumstances of the story or play. Emotion also refers to the feelings of the audience which are evoked by the drama/theater experience.

## FIVE SENSES

The processes through which we take in information about the world: hearing, smelling, tasting, touching, and seeing. Seeing and hearing are the two key processes used both in creating and in viewing drama/theater. The other three senses are used primarily to develop sensory recall in preparing for a role.

## FOCUS

The center of interest, the attention point on stage.
***(Emphasize this when the group is making their "slide show" pictures, or statues, or family portraits.)***

## IMAGING/IMAGE

The sensory record of an object or experience that remains in the mind's eye in the absence of the actual object or experience. This is a component of the artistic process and is tied to memory.

***(When describing things that aren't really there such as the "slide show" images, the leader can discuss and describe how artists use imagination and imaging.)***

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IMAGINATION

The process of forming a mental picture of what is not physically present or of what has not been personally experienced. Also, the process of combining images from previous experiences.

IN ROLE

A term applied to a leader/teacher who plays a character in a LIFE DRAMA or POINT OF VIEW DRAMA guiding the drama from within.

***(The students should also take on and change roles throughout this drama.)***

STAGE PICTURE

The levels, shapes, and spaces (both negative and positive) that actors use to create a visual picture with their bodies during a play. These visual pictures follow the elements of visual art.

***(This can be taught when the students are making their "slide show" pictures in the small groups.)***

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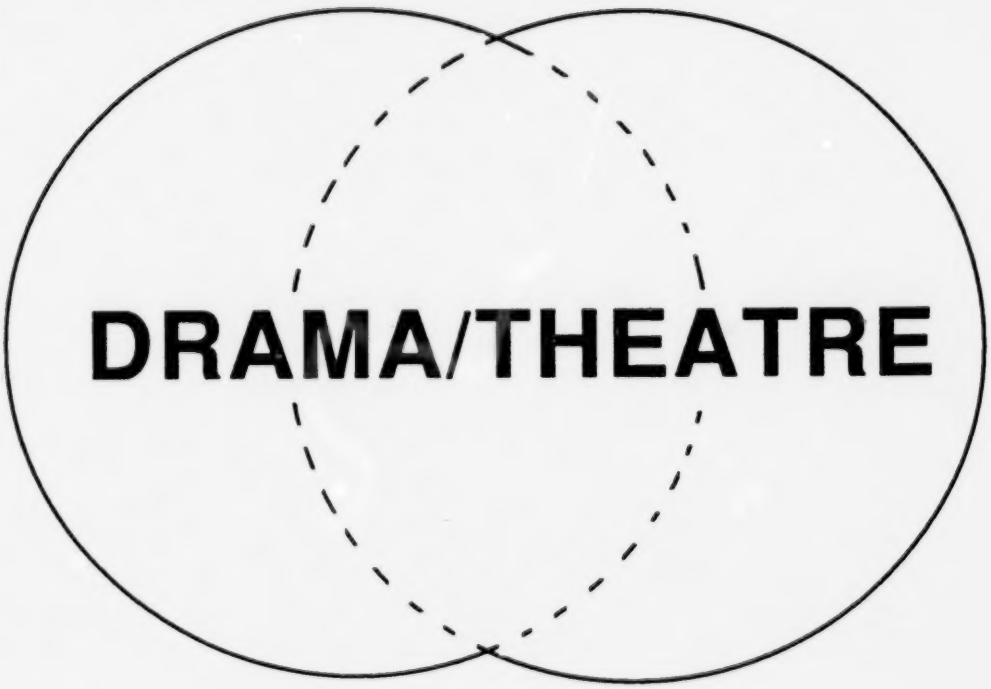
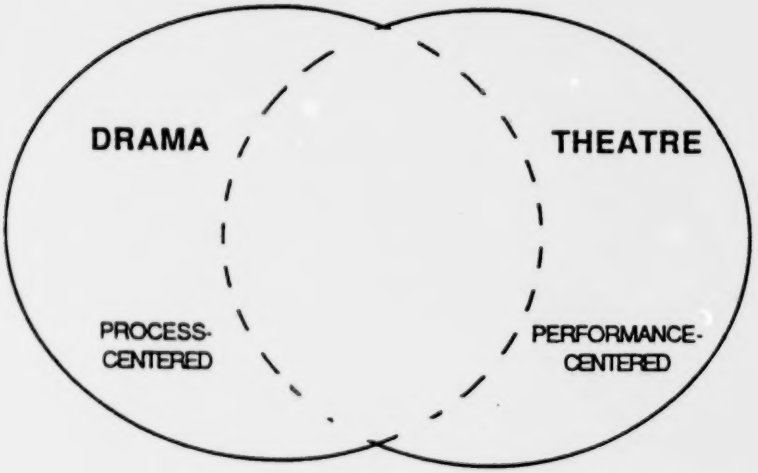
# DRAMA/THEATRE RESOURCE MANUAL

## FOR CURRICULUM PLANNING




ILLINOIS STATE BOARD OF EDUCATION
100 North First Street, Springfield, Illinois 62777-0001

DRAMA/THEATRE DEFINED




Drama and theatre are rooted in the universal human impulse to play, to imitate, to enact and to make-believe.

The terms drama and theatre, as used throughout this document, represent two concepts which have some differences, but many more similarities. The overlapping portion of the two circles above indicates similarities which will be discussed in the following five chapters, while the differences are explained in this chapter.

DRAMA..... Drama refers to the study of the art form through an improvisational process-centered form of theatre in which participants are guided by a leader to imagine, enact and reflect upon human experience. The primary purpose of drama in the classroom is to facilitate learning by the participants, rather than to create a performance for an audience. The essence of this definition is known variously as creative drama, improvisional drama, developmental drama, classroom or educational drama.*

THEATRE... Theatre refers to the study of the art form through performance-centered activities involving an audience. As an academic discipline, theatre, traditionally, includes the study of acting techniques, scene study, theatre history, literature and criticism, design and stagecraft, playwriting, play production and theatre attendance.

*Adapted from the definition of creative drama adopted by the Children's Theatre Association of the American Theatre Association in 1977. Children's Theatre Review 27 1 (1978).

# OUTLINE OF THEATRICAL PERIODS

I. 500 B.C. - 500 A.D.
CLASSIC

- Greece
- Italy
- India

II. 500 - 1600 A.D.
MEDIEVAL

- Europe

III. 1550 - 1700
ELIZABETHAN, RESTORATION, NEOCLASSIC, GOLDEN AGE, RENAISSANCE

- England
- France
- Spain
- Italy
- China
- Japan
- Indonesia

IV. 1700 - 1900
ROMANTIC, VICTORIAN, DAWN OF REALISM

- England
- France
- Germany
- Russia
- Norway
- Sweden
- Austria
- Canada
- USA

V. 1900 - 1945
EARLY TO MID-TWENTIETH CENTURY

- France
- Belgium
- Ireland
- England
- Germany
- Russia
- Italy
- USA
- Canada

VI. 1945 - Present
MID - LATE TWENTIETH CENTURY

- England
- Germany
- France
- South Africa
- Canada
- Japan
- Korea
- Australia
- South America
- USA
- Russia

| TIME LINE | PERIOD<br>COUNTRY/CULTURE | PLAYS WRITTEN<br>IN THE PERIOD | SUGGESTED GRADE<br>K-2 | 3-5 | 6-8 | 9-10 | 11-12 | Plays which reflect the<br>Period and/or Culture | SUGGESTED GRADE<br>K-2 | 3-5 | 6-8 | 9-10 | 11-12 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | **500 B.C. - 500 A.D.** | | | | | | | | | | | | |
| | | | | | | | | | | | | | |
| | ***GREECE*** | | | | | | | | | | | | |
| 493 Theatre/Dionysus | | Antigone (Sophocles) | | | | x | x | Aesop's Falables (Graczyk) | x | x | | | |
| 470-399 Socrates | | The Birds (Aristophones) | | | | x | x | * Androcles & the Lion (Harris) | x | x | | | |
| 419-347 Plato | | Lysistrata (Aristophones) | | | | | x | Androcles & the Lion (Shaw) | | | x | x | x |
| 350 Theatre/Epidarus | | Medea (Euripides | | | | x | x | Anthony & Cleopatra | | | x | x | x |
| 58-49 Gallic Wars | | Oedipus the King (Sophocles) | | | | x | x | (Shakespeare) | | | | | |
| 44 Julius Caesar assassinated | | Prometheus Bound (Aeschylus) | | | | x | x | The Golden Fleece (Cullen) | | x | | | |
| | | The Trojan Women (Euripides) | | | | | x | Julius Caesar (Shakespeare) | | | | x | x |
| | | | | | | | | Medea's Children (Lysander & Osten) | | x | x | | |
| | | | | | | | | The Odyssey (Falls, Beattie) | | x | x | | |
| | ***ITALY*** | The Menaechmi (Plautus) | | | | | x | | | | | | |
| | ***IN 'IA*** | The Little Clay Cart (Shudraka) | | | | x | x | | | | | | |
| | | Shakuntala (Kalidasa) | | | | | x | | | | | | |
| | **500 - 1600 A.D.** | | | | | | | | | | | | |
| | ***EUROPE*** | | | | | | | | | | | | |
| 300-900 A.D. Mayan Golden Age | | Everyman (anonymous) | | | | x | x | Trudi & the Minstrel (Cullen) | | x | | | |
| 1215 Magna Carta | | Pierre Pathelin (anonymous) | | | | x | x | Canterbury Tales (Bronson) | | | x | | |
| 1347-8 Black Death | | The Second Shepherd's Play | | | | x | x | King Arthur's Magic Sword | | x | | | |
| | | (anonymous) | | | | | | (Evernden) | | | | | |
| 1438 Incas, Peru | | Gammer Gurton's Needle | | | x | | | The Magic Horn of Charlemagne | | x | | | |
| 1440 Printing Press | | (anonymous) | | | | | | (Nicholson, Chorpenning) | | | | | |
| 1473 Sistine Chapel | | | | | | | | Marco Polo (Siks) | | x | x | | |
| 1492 Columbus | | | | | | | | Noah & the Great Auk (Doughty) | | x | | | |
| 1522 Magellan circumnavigates | | | | | | | | The Pied Piper (Miller) | | x | | | |
| world | | | | | | | | The Play Called Noah's Flood | | x | x | | |
| | | | | | | | | (Zeder) | | | | | |
| | | | | | | | | Robin Hood (Norris) | | x | x | | |
| | | | | | | | | Saint Joan (Shaw) | | | x | x | x |
| | | | | | | | | Sir Gawain & the Green Knight | | | x | x | x |
| | | | | | | | | (Scott) | | | | | |
| | | | | | | | | The Thwarting of Baron Bolligrew | | x | x | | |
| | | | | | | | | (Bolt) | | | | | |
| | | | | | | | | | | | | | |
| | | | | | | | | | | | | | |
| | | | | | | | | | | | | | |
| | | | | | | | | | | | | | |
| | | | | | | | | | | | | | |
| | | | | | * | Harris's "Androcles" reflects both Ancient Rome and the Italian Renaissance | | | | | | | |
| | | | | | | | | | | | | | |
| SEE APPENDIX FOR ALPHABETIZED LIST OF PLAYS, AUTHORS, PUBLISHERS | | | | | | | | | | | | | |

| TIME LINE | PERIOD COUNTRY/CULTURE | PLAYS WRITTEN IN THE PERIOD | SUGGESTED GRADE K-2 | 3-5 | 6-8 | 9-10 | 11-12 | Plays which reflect the Period and/or Culture | SUGGESTED GRADE K-2 | 3-5 | 6-8 | 9-10 | 11-12 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 1500 - 1700 | | | | | | | | | | | | |
| 1509 - 1547 Henry VIII | | | | | | | | | | | | | |
| reigns, England | *ENGLAND* | Hamlet | | | x | x | x | The Prince & the Pauper | | x | x | | |
| 1513 Ponce de Leon | | King Lear | | | | x | x | (Chorpenning) | | | | | |
| discovers Florida | | Macbeth | | | x | x | x | Kidnapped in London (Mason) | | | x | | |
| 1533 Pizarro conquers Peru | | A Midsummer Night's Dream | | | x | x | x | Becket (Anouilh) | | | | | x |
| 1558 - 1603 Elizabeth I | | The Taming of the Shrew | | | x | x | x | Anne of a Thousand Days | | | | | x |
| reigns, England | | Twelfth Night | | | x | x | x | (Anderson) | | | | | |
| 1588 England defeats | | (all above, Shakespeare) | | | | | | Murder in the Cathedral | | | | | x |
| Spanish Armada | | The Beggar's Opera (Gay) | | | | | x | (Eliot) | | | | | |
| 1635 French Academy | | The Duchess of Malfi (Webster) | | | | | x | The Lion in Winter (Goldman) | | | | | x |
| founded | | Volpone (Jonson) | | | | | x | A Man for All Seasons (Bolt) | | | | | x |
| 1640-46 English Civil War | | | | | | | | | | | | | |
| 1643-1641 Louis XIV | *FRANCE* | Le Cid (Corneille) | | | | | x | A Doctor in Spite of Himself | | x | x | | |
| reigns, France | | The Imaginary Invalid (Moliere) | | | | x | x | (Harris, after Moliere) | | | | | |
| 1660 British Commonwealth | | The Miser (Moliere) | | | | x | x | The Medicine Show, or How to | | x | x | | |
| ends | | Tartuffe (Moliere) | | | | | x | Succeed in Medicine Without | | | | | |
| | | The Doctor in Spite of Himself | | | | x | x | Really Trying (Koste) | | | | | |
| | | (Moliere) | | | | | | | | | | | |
| | | Phaedre (Racine) | | | | | | | | | | | |
| | | | | | | | | | | | | | |
| | *SPAIN* | | | | | | | Don Quixote of La Mancha | | x | x | | |
| | | | | | | | | (Fauquez) | | | | | |
| | | | | | | | | | | | | | |
| | *ITALY* | The Servant of Two Masters | | | | x | x | *Androcles & the Lion (Harris) | x | x | x | | |
| | | (Goldoni) | | | | | | Bamboozled (Brill) | | x | | | |
| | | | | | | | | Scapino! (Dunlop & Dale, | | | | x | x |
| | | | | | | | | after Moliere) | | | | | |
| | | | | | | | | | | | | | |
| | *JAPAN* | ** Noh, Bunraku, Kabuki | | | | | | | | | | | |
| | | | | | | | | | | | | | |
| | *CHINA* | ** Peking Opera | | | | | | | | | | | |
| | | | | | | | | | | | | | |
| | *INDONESIA* | ** Wayang Kulit (shadow plays) | | | | | | | | | | | |
| | | | | | | | | | | | | | |
| | | | | | | | | | | | | | |

* Harris's "Androcles" reflects both Ancient Rome and the Italian Renaissance

** These Oriental Theatre traditions originated in the tenth to sixteenth centuries and many examples are still performed today. Touring productions of Kabuki Theatre and Peking Opera are occasionally available in major U.S. cities, and several universities and regional professional theatres have recently produced English versions of Kabuki plays and/or Kabuki-styles English language classics.

SEE APPENDIX FOR ALPHABITIZED LIST OF PLAYS, AUTHORS, PUBLISHERS

CHART OF PLAYS

| TIME LINE | PERIOD COUNTRY/CULTURE | PLAYS WRITTEN IN THE PERIOD | SUGGESTED GRADE K-2 | 3-5 | 6-8 | 9-10 | 11-12 | Plays which reflect the Period and/or Culture | SUGGESTED GRADE K-2 | 3-5 | 6-8 | 9-10 | 11-12 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1700-1815 Dawn of Machine Age | 1700 - 1900 | | | | | | | | | | | | |
| 1721 Bach, BRANDENBURG | | | | | | | | | | | | | |
| Concertos | *ENGLAND* | The Rivals (Sheridan) | | | | x | x | | | | | | |
| 1732 Ben Franklin, POOR | | The School for Scandal (Sheridan) | | | | x | x | Oliver (Bart) | | x | x | x | x |
| RICHARD'S ALMANAC | | She Stoops to Conquer | | | | x | x | Robinson Crusoe (Miller) | | x | | | |
| 1741 Handel, MESSIAH | | (Goldsmith) | | | | | | Treasure Island (Harris) | | x | x | | |
| 1748 Pompeii excavated | | The Way of the World (Congreve) | | | | x | x | Rags to Riches (Harris) | | x | x | | |
| 1763-1796 Catherine the Great | | The Importance of Being Earnest | | | | x | x | The Birthday of the Infanta | | x | | | |
| reigns, Russia | | (Wilde) | | | | | | (Wilde) | | | | | |
| 1769 Napolean Bonaparte born | | Candida (Shaw) | | | | x | x | The Adventures of Sherlock | | x | x | | |
| 1772 Slavery Abolished, England | | Charley's Aunt (Thomas) | | | x | x | x | Holmes (Bronson) | | x | x | | |
| 1773 Boston Tea Party | | The Birthday of the Infanta | | x | x | | | Alice in Wonderland | | x | x | | |
| 1773 J.B.P. Du Sable founds | | (Wilde) | | | | | | (LeGallienne & Freiebus) | | | | | |
| Chicago | | The Beggar's Opera (Gay) | | | | | | | | | | | |
| 1774 First Continental Congress | | | | | | | | | | | | | |
| 1776 Declaration of Independence | *FRANCE* | Cyrano de Bergerac (Rostand) | | | | | x | | | | | | |
| 1778 Treaty between U.S. & Fr. | | An Italian Straw Hat (Labiche) | | | | | x | | | | | | |
| 1789 George Washington inaugu. | | | | | | | | | | | | | |
| 1789 French revolution begins | | | | | | | | | | | | | |
| 1791 U.S. Bill of Rights | *GERMANY* | Faust (Goethe) | | | | x | x | Mother Courage (Brecht) | | | | | x |
| 1803 Louisiana Purchase | | The Lower Depths (Gorki) | | | | | | | | | | | |
| 1804 Napolean Bonaparte | | The Inspector General (Gogol) | | | | | x | | | | | | |
| Emperor, France | | | | | | | | | | | | | |
| 1807 England stops slave trade | *RUSSIA* | The Cherry Orchard (Chekov) | | | | | x | | | | | | |
| 1812-14 War of 1812 | | The Seagull (Chekov) | | | | | x | | | | | | |
| 1820-24 Independence of | | The Three Sisters (Chekov) | | | | x | x | | | | | | |
| Spanish America | | The Marriage Proposal (Chekov) | | | | x | x | | | | | | |
| 1837-1901 Queen Victoria' reign | | | | | | | | | | | | | |
| 1845-48 U.S.-Mexican War | *NORWAY* | An Enemy of the People (Ibsen) | | | | x | x | | | | | | |
| 1848-49 Gold Rush | | Peer Gynt (Ibsen) | | | x | x | x | | | | | | |
| 1861-65 American Civil War | | Hedda Gabler (Ibsen) | | | | x | x | | | | | | |
| 1861-65 Abraham Lincoln, | *SWEDEN* | Miss Julie (Strindberg) | | | | | x | | | | | | |
| President | *CANADA* | | | | | | | Walsh (S. Pollock) | | | | x | x |
| 1861 Russian serfs freed | | | | | | | | | | | | | |
| 1869 Suez Canal opens | *AUSTRIA* | | | | | | | Prodigy: Wolfgang Amadeus | | | | | |
| 1860 Union Pacific railroad | | | | | | | | Mozart (Surface) | | x | x | | |
| 1870 Franco-Prussian War | | | | | | | | | | | | | |
| 1876 Telephone invented | *USA* | Uncle Tom's Cabin (Stowe, Aiken) | | | x | x | x | The Crucible (Miller) | | | x | x | x |
| 1893 Chicago World's Fair | | | | | | | | Abe Lincoln in Illinois (Sherwood) | | | x | x | x |
| 1895 Beginning of psychoanalysis | | | | | | | | Escape to Freedom (O. Davis) | | x | x | | |
| 1898-99 Spanish-American War | | | | | | | | | | | | | |
| SEE APPENDIX FOR ALPHABETIZED LIST OF PLAYS, AUTHORS, PUBLISHERS | | | | | | | | | | | | | |

| TIME LINE | PERIOD<br>COUNTRY/CULTURE | PLAYS WRITTEN<br>IN THE PERIOD | SUGGESTED GRADE<br>K-2 | 3-5 | 6-8 | 9-10 | 11-12 | Plays which reflect the<br>Period and/or Culture | SUGGESTED GRADE<br>K-2 | 3-5 | 6-8 | 9-10 | 11-12 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 1700 - 1900 | | | | | | | | | | | | |
| | *USA* | | | | | | | The Legend of Sleepy Hollow | | x | x | | |
| | Sherlock Holmes (Gillette) | | | | x | x | x | (Gaines) | | | | | |
| | | | | | | | | Tom Sawyer (Spencer) | | x | x | | |
| | | | | | | | | Huckleberry Finn (Whiting) | | x | x | | |
| | | | | | | | | The Indian Captive (Chorpenning) | | x | | | |
| | | | | | | | | Johnny Moonbeam & The Silver | | x | x | | |
| | | | | | | | | Arrow (Golden) | | | | | |
| | | | | | | | | Mean to be Free (Kraus) | | x | x | | |
| | | | | | | | | Steal Away Home (Harris) | | x | x | | |
| | | | | | | | | Buffalo Bill (Harris) | | x | | | |
| | | | | | | | | The Trial of Tom Sawyer (Koste) | | x | x | | |
| | | | | | | | | Sojourner (Sternberg & Beechman) | | x | x | | |
| | | | | | | | | Huck Finn's Story (Harris) | | x | x | | |
| SEE APPENDIX FOR ALPHABETIZED LIST OF PLAYS, AUTHORS, PUBLISHERS | | | | | | | | | | | | | |

| TIME LINE | PERIOD COUNTRY/CULTURE | PLAYS WRITTEN IN THE PERIOD | SUGGESTED GRADE K-2 | 3-5 | 6-8 | 9-10 | 11-12 | Plays which reflect the Period and/or Culture | SUGGESTED GRADE K-2 | 3-5 | 6-8 | 9-10 | 11-12 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 1900 - 1945 | | | | | | | | | | | | |
| 1901 Queen Victoria dies | *FRANCE* | A Flea in Her Ear (Feydeau) | | | | | x | | | | | | |
| 1903 Wright Brothers, first | | The Madwoman of Chaillot (Giraudoux) | | | | x | x | | | | | | |
| airplane flight | *BELGIUM* | The Blue Bird (Macterlink) | | | | | x | | | | | | |
| 1903 First movie opens | | | | | | | | | | | | | |
| 1907 Picasso, beginning of Cubis | *RUSSIA* | The Cherry Orchard (Chekhov) | | | | | x | | | | | | |
| 1907 Frank Loyd Wright, | | The Three Sisters (Chekhov) | | | | x | x | Anastasia (Bolton) | | | | | x |
| beginning Prairie style arch. | | | | | | | | | | | | | |
| 1905-16 Einstein theories of | *IRELAND* | Playboy of the Western World | | | | x | x | | | | | | |
| relativity | | (Synge) | | | | | | | | | | | |
| 1912 Chinese Republic estab. | | Rising of the Moon (Gergory) | | | | x | x | | | | | | |
| 1914 Panama Canal opens | | Riders to the Sea (Synge) | | | | x | x | | | | | | |
| 1914-1919 World War I | *GERMANY* | The Three Penny Opera (Brecht) | | | | x | x | I Am a Camera (Van Druten) | | | | | x |
| 1917 Russian Revolution | | | | | | | | | | | | | |
| 1919 League of Nations | *ENGLAND* | Peter Pan (Barrie) | | x | x | | | The Wind in the Willows | | x | | | |
| 1920 Television invented | | Blithe Spirit (Coward) | | | | x | x | (Goldberg, L. Peterson) | | | | | |
| 1922 USSR formed | | The Caretaker (Pinter) | | | | | x | | | | | | |
| 1929 Stock Market Crash | | Pygmalion (Shaw) | | | | x | x | | | | | | |
| 1933 Hitler leads Germany | | Hay Fever (Coward) | | | | x | x | | | | | | |
| 1939-1945 World War II | | Under Milk Wood (Thomas) | | | | x | x | | | | | | |
| | | The Corn is Green (Williams) | | | | x | x | | | | | | |
| | | | | | | | | | | | | | |
| | *USA* | You Can't Take It With You | | | x | x | x | The Miracle Worker (Gibson) | | x | x | x | x |
| | | (Kaufman & Hart) | | | | | | Mother Hicks (Zeder) | | x | x | x | |
| | | The Skin of Our Teeth (Wilder) | | | | x | x | Wiley & the Hairy Man (Zeder) | | x | x | | |
| | | Of Mice and Men (Steinbeck) | | | | | x | Inherit the Wind (Lawrence & Lee) | | | x | x | x |
| | | Our Town (Wilder) | | | x | x | x | The Wizard of Oz | x | x | x | | |
| | | The Little Foxes (Hellman) | | | | | x | (Gabrielson, Thane) | | | | | |
| | | The Adding Machine (Rice) | | | | | x | All the Way Home (Mosel) | | | x | x | x |
| | | Ah, Wilderness! (O'Neill) | | | | x | x | The Matchmaker (Wilder) | | | x | x | x |
| | | I Remember Mama (Van Druten) | | | x | x | x | Look Homeward, Angel (Frings) | | | x | x | x |
| | | Anna Christie (O'Neill) | | | | x | x | Rags to Riches (Harris) | | x | x | | |
| | | | | | | | | Montana Molly and the Pepper- | | x | x | | |
| | | | | | | | | Mint Kid (Ross) | | | | | |
| | | | | | | | | The Little Princess, Sara Crewe | | x | | | |
| | | | | | | | | (Seale, Sweeney) | | | | | |
| | | | | | | | | The Secret Garden (Avery) | | x | | | |
| | | | | | | | | | | | | | |
| | *CANADA* | | | | | | | Billy Bishop Goes to War | | | | x | x |
| | | | | | | | | (Gray, Peterson) | | | | | |
| SEE APPENDIX FOR ALPHABETIZED LIST OF PLAYS, AUTHORS, PUBLISHERS | | | | | | | | | | | | | |

| TIME LINE | PERIOD<br>COUNTRY/CULTURE<br>1945 - PRESENT | PLAYS WRITTEN IN THE PERIOD | SUGGESTED GRADE<br>K-2 | 3-5 | 6-8 | 9-10 | 11-12 | Plays which reflect the Period and/or Culture | SUGGESTED GRADE<br>K-2 | 3-5 | 6-8 | 9-10 | 11-12 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1945 United Nations | | | | | | | | | | | | | |
| 1946 Computer Invented | *ENGLAND* | Separate Tables (Ratigan) | | | | x | x | | | | | | |
| 1947 India gains independence | | Look Back in Anger (Osborne) | | | | x | x | | | | | | |
| 1948 State of Israel founded | | The Birthday Party (Pinter) | | | | | x | | | | | | |
| 1949 People's Republic of | | The Homecoming (Pinter) | | | | | x | | | | | | |
| China proclaimed | | The Caretaker (Pinter) | | | | | x | | | | | | |
| 1950 Outbreak, Korean War | | Equus (Shaffer) | | | | | x | | | | | | |
| 1950 House Un-American | | Sleuth (Shaffer) | | | | | x | | | | | | |
| Activities Committee, U.S. | | The Great Cross Country Race | | x | x | | | | | | | | |
| 1954 U.S. Segregation | | (Broadhurst) | | | | | | | | | | | |
| declared unconstitutional | | | | | | | | | | | | | |
| 1957 USSR launches Sputnik | *GERMANY* | | | | | | | Mugnog (Trans. Zipes) | | x | | | |
| 1959 Cuban Revolution | | | | | | | | | | | | | |
| 1960's Africa Nations gain | *FRANCE* | Endgame (Beckett) | | | | | x | | | | | | |
| Independence | | The Bald Soprano (Ionesco) | | | | x | x | | | | | | |
| 1961 Berlin Wall built | | The Lesson (Ionesco) | | | | | x | | | | | | |
| 1962 Cuban Missle Crisis | | Reynard the Fox (Fauquez) | | x | x | | | | | | | | |
| 1963 Assassination of President | | Waiting for Godot (Beckett) | | | | | x | | | | | | |
| Kennedy | | | | | | | | | | | | | |
| 1963 Nuclear Test Ban Treaty | *SOUTH AFRICA* | Master Harold ... and the Boys | | | | | x | | | | | | |
| 1963 Arab-Israeli Six Day War | | (Fugard) | | | | | | | | | | | |
| 1966 Chinese Cultural Revolution | | Boesman and Lena (Fugard) | | | | | x | | | | | | |
| 1967 First human heart | | | | | | | | | | | | | |
| transplant | *CANADA* | The Ecstasy of Rita Joe (Ryga) | | | | | x | | | | | | |
| 1968 Martin Luther King Jr., | | Chinook (P. Campbell) | | x | x | | | | | | | | |
| Assassinated | | Inook & the Sun (Beissel) | | x | x | | | | | | | | |
| 1969 first American astronaut | | Madwitch (P. Campbell) | | x | x | | | | | | | | |
| on moon | | The Windigo (Foon) | | x | x | | | | | | | | |
| 1973 Cease Fire, Vietnam | | Melody Meets the Bag Lady | | x | x | | | | | | | | |
| 1978 First Test-Tube Baby | | (Deverell) | | x | x | | | | | | | | |
| 1979 Iranian Revolution | | New Canadian Kid (Foon) | | x | x | | | | | | | | |
| 1979 Three Mile Island | | The Copetown City Kite Crisis | | x | x | | | | | | | | |
| Nuclear accident | | (Deverell) | | | | | | | | | | | |
| 1979 Aids diagnosed | | | | | | | | | | | | | |
| 1980 Ronald Reagan elected | *JAPAN* | | | | | | | Thew Teahouse of the August | | | x | x | x |
| president, U.S. | | | | | | | | Moon (Patrick) | | | | | |
| 1980 Nicaraguan Revolution | | | | | | | | One Thousand Cranes (Thomas) | | x | x | | |
| | *KOREA* | | | | | | | The Dragon Hammer & the Tale | | x | | | |
| | | | | | | | | of Oniroku (Kraus) | | | | | |
| | *AUSTRALIA* | No Worries! (Holman) | x | x | x | | | | | | | | |
| SEE APPENDIX FOR ALPHABETIZED LIST OF PLAYS, AUTHORS, PUBLISHERS | | | | | | | | | | | | | |



BEST COPY AVAILABLE

CHART OF PLAYS: FAIRY, FOLK, FANTASY

| | TITLES OF PLAYS | SUGGESTED GRADE | | | | | TITLES OF PLAYS | SUGGESTED GRADE | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | K-2 | 3-5 | 6-8 | 9-10 | 11-12 | | K-2 | 3-5 | 6-8 | 9-10 | 11-12 |
| | The Masque of Beauty & the Beast (Brill) | | x | | | | Story Theatre (Sills) | | | x | x | x |
| | | | | | | | The Men's Cottage (Goldberg) | | | x | | |
| NOTE: The plays listed here have all been written in the 20th century even though they may reflect an earlier historical period. They are fairy, folk, or fantasy in nature and have not appeared elsewhere in the chart of plays because they do not fit easily into the previously established categories. They are listed here because they are considered meaningful plays for elementary students to view and, at appropriate grade levels, to read or study. | Cinderella (Chorpenning) | x | x | | | | Charlotte's Web (Robinette) | | | x | | |
| | The Emperor's New Clothes (Chorpenning, Kase) | x | x | | | | The Martian Chronicles (Bradbury) | | | x | x | |
| | The Honorable Urashima Taro (Jennings) | | x | | | | The Arkansaw Bear (Harris) | | x | | | |
| | Nightengale Urquhart (Grossberg) | | x | | | | Plays from African Folk Tales (Korty) | | x | x | | |
| | Jack & the Beanstalk (Chorpenning) | x | x | | | | In One Basket (Pugh) | | x | x | | |
| | The Just So Stories (Harris) | x | x | | | | Golliwhoppers (Atkin) | x | x | x | | |
| | The Land of the Dragon (Miller) | | x | | | | The Ice Wolf (Kraus) | | x | x | | |
| | The Marvelous Adventures of Tyl (Levy) | | x | | | | Big Klaus & Little Klaus (Wenstrom) | | x | x | | |
| | The Near-Sighted Knight and the Far-Sighted Dragon (Harder) | | x | | | | Tarradiddle Tales & Tarradiddle Travels (Atkin) | x | x | | | |
| | !ZAS! (Boyle) | | | | | | The Boy Who Stole the Stars (Wiles) | | x | | | |
| | Most Powerful Jujus (Bronson) | x | x | x | | | The Forgotten Door (Falls) | | x | | | |
| | In the Beginning (Bronson) | | x | | | | | | | | | |
| | Pinocchio (Miller, Way) | | x | | | | | | | | | |
| | The Prince, The Wolf, and the Firebird (Lacey) | | x | | | | | | | | | |
| | Rumplestiltskin (Chorpenning) | x | x | | | | | | | | | |
| | Tales from Hans Christian Anderson (Evans) | x | x | | | | | | | | | |
| | Three Tales from Japan (Hall) | x | x | | | | | | | | | |
| | Treasure Island (Harris) | | x | x | | | | | | | | |
| | Vasalisa (Kraus) | | x | | | | | | | | | |
| | Mr. Grump & the Clown (Way) | x | | | | | | | | | | |
| | The Mirror Man (Way) | x | | | | | | | | | | |
| | The Hat (Way) | x | | | | | | | | | | |
| | On Trial (Way) | | x | | | | | | | | | |
| | Crossroads (Way) | | x | | | | | | | | | |
| SEE APPENDIX FOR ALPHABETIZED LIST OF PLAYS, AUTHORS, PUBLISHERS | | | | | | | | | | | | |



BEST COPY AVAILABLE

CHART OF PLAYS

| TIME LINE | PERIOD<br>COUNTRY/CULTURE | PLAYS WRITTEN<br>IN THE PERIOD | SUGGESTED GRADE<br>K-2 | 3-5 | 6-8 | 9-10 | 11-12 | Plays which reflect the<br>Period and/or Culture | SUGGESTED GRADE<br>K-2 | 3-5 | 6-8 | 9-10 | 11-12 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 1945 - Present | | | | | | | | | | | | |
| | *SOUTH AMERICA* | Parasols (la Marmaille) | | | x | | | | | | | | |
| | *CENTRAL AMERICA* | The Legend of the Trouble | | | x | | | | | | | | |
| | | Dolls (Schultz Miller) | | | | | | | | | | | |
| | *USA* | The Member of the Wedding | | | x | x | x | | | | | | |
| | | (McCullers) | | | | | | | | | | | |
| | | To Kill a Mockingbird (Lee/Sergel) | | | x | x | x | | | | | | |
| | | The American Dream (Albee) | | | | | x | | | | | | |
| | | Fences (A. Wilson) | | | | x | x | | | | | | |
| | | Crimes of the Heart (Henley) | | | | | x | | | | | | |
| | | Glengarry Glen Ross (Mamet) | | | | | x | | | | | | |
| | | Runaways (Swados) | | | | x | x | | | | | | |
| | | All My Sons (Miller) | | | | x | x | | | | | | |
| | | You're a Good Man, Charlie | | x | x | x | x | | | | | | |
| | | Brown (Gesner) | | | | | | | | | | | |
| | | Mr. Roberts (Heggen, Logan) | | | | x | x | | | | | | |
| | | True West (Shepard) | | | | | x | | | | | | |
| | | The Pushcart War (Falls) | | x | x | | | | | | | | |
| | | Step on a Crack (Zeder) | | x | x | | | | | | | | |
| | | Children of a Lesser God (Medoff) | | x | | | | | | | | | |
| | | The Boy Who Talked to Whales | | x | | | | | | | | | |
| | | (Smalley) | | | | | | | | | | | |
| | | The Code Breaker (Conley) | | x | | | | | | | | | |
| | | Talley's Folly (L. Wilson) | | | | | x | | | | | | |
| | | Special Class (Kral) | | x | | | | | | | | | |
| | | The Odd Couple (Simon) | | | x | x | x | | | | | | |
| | | Barefoot in the Park (Simon) | | | x | x | x | | | | | | |
| | | Zoo Story (Albee) | | | | x | x | | | | | | |
| | | Newcomer (Thomas) | | x | | | | | | | | | |
| | | The Rimers of Eldritch (L. Wilson) | | | | x | x | | | | | | |
| | | Jim Thorpe, All American (Levitt) | | x | x | | | | | | | | |
| | | A Raisin in the Sun (Hansberry) | | | x | x | x | | | | | | |
| | | Maggie Magalita (Kesselman) | | x | x | | | | | | | | |
| | | Doors (Zeder) | | x | | | | | | | | | |
| | | Becca (Kesselman) | x | x | | | | | | | | | |
| | | In A Room Somewhere (Zeder) | | | x | | | | | | | | |
| | | The Glass Menagerie (Williams) | | | | x | x | | | | | | |
| | | A Street Car Named Desire (Williams) | | | | | x | | | | | | |
| | | | | | | | | | | | | | |
| | *RUSSIA* | The City Without Love | | x | x | | | | | | | | |
| | | (Trans. Morton) | | | | | | | | | | | |

SEE APPENDIX FOR ALPHABETIZED LIST OF PLAYS, AUTHORS, PUBLISHERS

These resources have been recognized as most useful to Illinois educators who are developing and implementing drama/theatre curriculum. Many of these sources contain more extensive bibliographies for those needing additional resources.

## ESSENTIAL RESOURCES FOR DRAMA/THEATRE EDUCATORS

ILLINOIS STATE BOARD OF EDUCATION. Illinois State Goals for Learning and Sample Learning Objectives: Fine Arts. Springfield, Illinois: Illinois State Board of Education, September, 1986. (Curriculum Improvement, Illinois State Board of Education, 100 North First Street, Springfield, Illinois 62777-0001).

Available free of charge from the Illinois State Board of Education. Summarizes Education Reform Act 84-126, which includes the arts as part of basic education. Presents the Fine Arts Goals for Learning and illustrates those goals with Sample Learning Objectives at the 3rd, 6th, 8th, 10th, and 12th grade levels for visual art, music, drama, and dance.

NATIONAL THEATRE EDUCATION PROJECT: American Association of Theatre for Youth & American Association for Theatre in Secondary Education. A Model Drama/Theatre Curriculum: Philosophy, Goals, and Objectives. New Orleans, LA: Anchorage Press, 1987. Anchorage Press, P.O. Box 8067, New Orleans, LA 70182, (504) 283-8868.

A complete scope and sequence for drama/theatre K-12.

## BASIC K-6 TEXTS FOR THE GENERALIST

COTTRELL, June. Creative Drama in the Classroom, Grades 1-3: Teacher's Resource Book for Theatre Arts and Creative Drama in the Classroom, Grades 4-6: Teacher's Resource Book for Theatre Arts. Lincolnwood, IL: National Textbook Company, 1987.

These two volumes provide an overview of creative drama for those who work with children in any capacity. Chapters deal with play, sensory awareness, pantomime, dialogue, drama in the curriculum, storytelling. The objectives and activities are sequenced according to developmental levels.

HEINIG, Ruth. Creative Drama Resource Book for Kindergarten Thrcugh Grade 3 and Creative Drama Resource Book for Grades 4 Through 6. Englewood Cliffs, NJ: Prentice-Hall. 1987.

These two volumes contain excellent classroom management strategies. Strengths are sections on narrative pantomime and annotated bibliographies with suggested grade levels.

McCASLIN, Nellie. Creative Drama in the Primary Grades and Creative Drama in the Intermediate Grades. White Plains, NY: Longman, Inc., 1987.

In these two volumes, scope and sequence are correlated with the chapters and activities. Activities are clearly delineated with objectives given for each activity. Suggestions for the teacher are included.

SALISBURY, Barbara. Theatre Arts in the Elementary School: Kindergarten through Grade Three and Theatre Arts in the Elementary School: Grade Four through Six. New Orleans, LA: Anchorage Press, 1986.

An excellent beginning text for the classroom teacher. Easy to follow. Scope and sequence chart is arranged by grade level. Lesson plans are clearly presented and include objectives, materials needed, and progression of activities. Detailed evaluation strategies are also included.

## SUPPLEMENTARY RESOURCES FOR THE GENERALIST

MORGAN, Norah and Saxton, Juliana. Teaching Drama: "A Mind of Many Wonders". Portsmouth, NH: Heinemann Educational Books, 1987.

Covers all the essential aspects of every drama teacher's work. Each chapter focuses on one skill--its advantages, how to use it, problems and solutions, tried and tested examples, and skill-building exercises for the teacher to consolidate the learning.

NEELANDS, Jonathan. Making Sense of Drama: A Guide to Classroom Practice. Portsmouth, NH: Heinemann Educational Books, 1984.

Based on the belief that drama has an important part to play in helping teachers move toward a unified curriculum which has relevance and purpose for young people of all ages, it is a straightforward account of how to plan and evaluate drama lessons, describes different ways of working, explores the relationship between classroom drama and performance, and includes some helpful outlines of lesson plans.

SALDANA, Johnny, ed. Drama with the Kindergarten: A Curriculum Guide for Teachers. Tempe, AZ 85287: Arizona State University Department of Theatre, 1985.

Designed to be a practical guide for incorporating creative drama as an integral part of the kindergarten curriculum. Contains detailed lesson plans for three different commonly accepted approaches to story dramatization.

SAWYER, Ruth. The Way of the Storyteller. Middlesex, England: Penquin Books, Ltd., 1962.

A lively account of the author's own development of the art of storytelling. She describes the pitfalls that await the novice and the heady triumphs that come when there is pride and joy in the telling. Methods and techniques emerge gently, illumined by anecdotes.

SCHER, Anna, and Verrall, Charles. 100+ Ideas for Drama. Portsmouth, NH: Heinemann Educational Books, 1975.

A recipe book of drama ideas from England, but the recipes are not laid down in a restrictive way. They are open-ended, giving as many developments and variations as possible so that the ideas can be adapted for use in any classroom or with any group of children.

SCHER, Anna, and Verrall, Charles. Another 100+ Ideas for Drama. Portsmouth, NH: Heinemann Educational Books, 1977.

The second book from this successful team offers an extension of the ideas and techniques used in 100+ Ideas. It concentrates particularly on developing improvisation, a skill that is the cornerstone of much exciting drama work, as well as of value in personal development.

SCHWARTZ, Dorothy, and Aldrich, Dorothy. Give Them Roots and Wings, revised edition. New Orleans, LA: Anchorage Press, 1985.

A practical manual for teachers focusing on using drama fr the child's creative, social, and intellectual growth. Includes lesson plans and a section on evaluation.

SPOLIN. Viola. Theatre Games for the Classroom, Grades 1-3 and Theatre Games for the Classroom, Grades 4-6. Evanston, IL: Northwestern University Press, 1986.

This two-volume, comprehensive handbook is designed specifically for the teacher. It contains many of the theatre games, teaching and directing techniques written about in Spolin's well-known book, Improvisation for the Theatre, but here they are geared for the elementary school child.

STEWIG, John Warren. Informal Drama in the Elementary Language Arts Program. New York, NY: Teachers College Press, 1983.

A well-known language arts educator presents his rationale for the incorporation of creative drama into the language arts curriculum. Many language arts activities and references to children's literature are made throughout. Excellent source for integrating drama into the curriculum.

THOMAS, and Dinges. Curtain I: A Guide to Creative Drama for Children 5 to 8 Years Old. New York, NY: Trillum Press, 1986.

Contains 50 lesson plans for use by the classroom teacher. Easy to use, following standard lesson plan format. The classroom teacher could pick this guide up and implement the activities tomorrow. Stories to accompany lessons are included so the teacher need not worry about finding additional sources.

WARD, Winifred. Stories to Dramatize. New Orleans, LA: Anchorage Press, 1952.

The oldest and still the basic book for leaders of story dramatization. A collection of 100 stories, grouped by age, with useful suggestions. The book is prefaced with clear instructions in the use of stories for creative drama.

## SUPPLEMENTARY RESOURCES FOR THE CHILD DRAMA SPECIALIST

BOLTON, Gavin. Towards a Theory of Drama in Education. White Plains, NY: Longman, Inc., 1979.

A well-known British drama educator, Bolton incorporates both his theoretical and practical observations in this book. He shows the value of combining children's spontaneous activity with the elements of theatre--contrast, tension, surprise, and symbolism--and the kinds of learning which can result directly from using drama in the classroom. Incorporates many illustrations from actual classroom experience.

COURTNEY, Richard. The Dramatic Curriculum. New York: Drama Book Specialists. 1980.

In this original and provocative book, the author develops a rational and consistent approach to the subject of curriculum and curriculum planning. Although this book is primarily for educators, many of Courtney's ideas will be of great value to directors and other theatre practitioners. An exhaustive bibliography is included.

DAVIS, Jed H., Editor, Theatre Education: Mandate for Tomorrow. New Orleans, LA: Anchorage Press, 1985.

A Monograph by eight leaders of the American Theatre, including Oscar G. Brockett, Gregory A. Falls, and Vera Mowry Roberts, this book addresses all who care for the quality of theatre education in America. A unique, contemporary appraisal of the field, relevant to every teacher and practitioner of theatre, or administrator of arts programs, at all levels. Editor Davis has assembled a diverse group of respected scholars and artists of the American theatre. Their essays describe their perceptions, anxieties, convictions, and challenges regarding the future of theatre education.

JOHNSON, Liz, and O'Neill, Cecily, editors. Dorothy Heathcote: Collected Writings on Education and Drama. Portsmouth, NH: Heinemann Educational Books, 1985.

Philosophy and teaching methods developed by Dorothy Heathcote are illustrated through speeches addressed to a variety of groups. Especially effective are chapters on the nature of educational drama and the use of drama in learning.

KASE-POLISINI, Judith, editor. Creative Drama in a Developmental Context. Lanham, MD: University Press of America, 1985.

KASE-POLISINI, Judith, editor. Children's Theatre, Creative Drama and Learning. Lanham, MD: University Press of America, 1986.

A veritable gold mine for scholars, teachers and graduate students interested in extending the boundaries of current knowledge in drama with and for children and youth. These two books form a collection of papers

presented at four symposia held at Harvard University, the Ontario Institute for Studies in Education in Toronto, Arizona State University, and the University of Texas. Creative drama scholars invited colleagues from education, psychology, anthropology, ritology, philosophy, and related arts to present their views, stimulate discussions, generate information and determine future research questions about crucial issues in the field.

O'NEILL, Cecily, and Lambert, Alan. Drama Structures: A Practical Handbook for Teachers. London: Hutchinson & Co., 1982. (Available through Heinemann Educational Books, 70 Court Street, Portsmouth, NH 03801.)

Clear, concise manual for teachers addressing drama in the curriculum. Based on the concept of theme-oriented drama and teaching-in-role, this book contains 15 themes. While clearly explaining how to begin and continue each theme, the suggestions are open-ended, providing suggestions for direction the teacher might take without being prescriptive.

ROBINSON, Ken, editor. Exploring Theatre and Education, Portsmouth, NH: Heinemann Educational Books, 1980.

This book grew out of the Royal Court Theatre of London's drama conference at which leading practitioners involved in educational drama and the theatre met to discuss and compare their work. Dorothy Heathcote, Gavin Bolton and William Gaskill demonstrate practical work with groups of children and actors.

ROSENBERG, Helane S. Creative Drama and Imagination: Transforming Ideas into Action. New York, NY: Holt, Rinehart and Winston, 1987.

This book focuses on the connection between imagination and action. Based on the assumption that theatre and creative drama are integrally connected and that creative drama need not be seen as a language art or a teaching tool in order to be justified as an important part of the curriculum, Dr. Rosenberg and her colleagues at Rutgers University have created a solid approach. This is supported by extensive research relating drama to the field of mental imagery.

SIKS, Geraldine Brain. Drama with Children., 2nd edition. New York, NY: Harper and Row, 1983.

Written by one of the top American drama educators, this 2nd edition has been revised to present a clearer conceptual approach for both those who want to teach drama as an art in the elementary school and those who want to use drama as a means to integrate children's learning. The basic theme of the book is that children develop, learn, and acquire an understanding of the art of drama through involvement in its fundamental processes and concepts.

WAGNER, Betty Jane. Dorothy Heathcote: Drama as a Learning Medium.
114 Washington D.C.: National Educational Association, 1976.

The British teacher Dorothy Heathcote is possibly the most respected drama educator alive today. This book serves as an excellent clarification of the Heathcote approach to teaching: using drama to expand understanding of life experiences, to reflect on a particular circumstance, and to make sense of the world. The primary goal of Heathcote's approach is to use drama to teach subject matter.

WAY, Brian. Development Through Drama. Atlantic Highlands, NJ: Humanities Press, 1976.

Another highly respected British drama practitioner, Way uses creative drama in developing the whole child and encouraging an individual's uniqueness. Comprehensive ideas for activities and exercises. Central to Way's philosophy is the absence of audience, management, and control by the teacher, and the development of concentration and intuition as essential elements in the production of drama.

## DRAMA RESOURCES FOR SPECIAL POPULATIONS

DEPARTMENT OF EDUCATION, Commonwealth of Virginia. Theatre Arts for the Handicapped. Richmond, VA, 1983.

A practical handbook which focuses on both creative drama and theatre for and with populations with disabilities. Divided into two parts, the first section carefully describes a number of hands-on creative drama experiences. Each drama activity is accompanied by a list of "special considerations" which suggests ideas for specific needs groups. The Formal Theatre section gives hints for preparing those with disabilities for full enjoyment and appreciation of live performances. The book touches on many practical details and includes useful appendices.

THE NATIONAL COMMITTEE, ARTS WITH THE HANDICAPPED. Integrative Arts Activities Guide for the Severely and Profoundly Handicapped. Washington, DC: Very Special Arts. An educational affiliate of the John F. Kennedy Center for the Performing Arts. (undated).

This guide is an outgrowth of a three-year model project with the goals to develop a program which would improve 1) the quality of life for children and youth with severe and profound disabilities through experience in the arts, and 2) the functional skills of children and youth with severe and profound disabilities through the use of arts strategies. The guide includes a sampling of arts activities (including drama) which were most successful during the three-year project.

SCHATTNER, Gertrude and Courtney, Richard. Drama in Therapy, Volume One: Children. New York, NY: Drama Book Specialists (Publishers), 1981.

SCHATTNER, Gertrude and Courtney, Richard. Drama in Therapy, Volume Two: Adults. New York, NY: Drama Book Specialists (Publishers), 1981.

An outstanding collection of articles in the field of drama therapy by specialists in education, sociology, psychiatry, theatre, speech, music, movement, and the visual arts. Dramatic play and creative drama, improvisation and role play, dramatic movement and theatre games--all are becoming commonplace in many forms of treatment.

SHAW, Ann; Perks, Wendy; and Stevens, C. J. Editors. Perspectives: A Handbook in Drama and Theatre By, With, and For Handicapped Individuals. Washington, DC: American Theatre Association, 1981.

This handbook addresses the needs of the disabled by exploring how drama and theatre can be incorporated into their lives.

## VIDEO AND FILM RESOURCES

LAZARUS, Joan. Theatre Arts Discoveries. (Videotape accompanied by Guide) Madison, WI: University of Wisconsin-Madison. 1986. (726 Lowell Street, 610 Langdon Hall, Madison, WI 53703)

This videotape and guide are presented especially for beginning creative drama leaders. The appealing format will help all interested leaders successfully create drama with their groups. The emphasis on "Assessing Your Group's Present Skills" is unique and contains essential information for successful drama sessions. Also offers sections which successfully synthesize current work in the field.

PIGGINS, Carole Ann. Creative Drama Videotape. Springfield, IL: Illinois State Board of Education. (Roberta Volkmann, Illinois State Board of Education, 100 North First, Springfield, IL 62777)

This videotape successfully captures the work of a competent leader's individual approach to creative dramatics. The focus is on role-playing and "adventuring."

SHARPMAN, Dr. John. Creative Drama Series. Springfield, IL: Illinois State Board of Education. (Instructional Improvement, Illinois State Board of Education, 100 North First, Springfield, IL 62777)

An older, but still very effective, film which captures work with young people in a creative drama setting.

## CURRICULUM GUIDES

BALL, Nancy and Halverson, Sharon, editors. K-8 Curriculum Guide. Produced for Evanston/Skokie Public School District 65. Evanston, IL, 1986.

A curriculum guide composed by six drama specialists expressly for the Evanston/Skokie school district. Includes definition and philosophy, objectives, lesson plans, and a large variety of sample drama activities.



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ERICKSON, Karen L. A Sequential Guide to Drama in the Classroom. 835 Judson, #310, Evanston, IL 60202, 1987.

One artist's guide using a drama process in the classroom complete with lesson plans that aid a school district in implementing a sequential curriculum.

PROJECT HEART (Helping Education through Arts Resources for Teachers) RESOURCES. "Lesson Plans." 2240 East Geddes, Decatur, IL 62526. (Dates vary)

Lesson plans based upon general aesthetic concepts, designed for elementary teachers.

## CHILDREN'S THEATRE TEXTS AND ANTHOLOGIES

### Texts

BIRNER, William B. Twenty Plays for Young People. New Orleans, LA: Anchorage Press, 1987. (Anchorage Press, P.O. Box 8067, New Orleans, LA 70182, (504) 283-8868)

A collection of 20 full-length plays for children, covering more than 30 years of publication, and including works by fourteen playwrights. A wide variety of plays are represented.

DAVIS, Jed H. and Evans, Mary Jane. Theatre, Children and Youth. New Orleans, LA: Anchorage Press, 1987. (Anchorage Press, P.O. Box 8067, New Orleans, LA 70182, (504) 283-8868)

This revised volume continues as the most comprehensive survey of the field of theatre and youth in America. This text covers the history of children's theatre; criteria for producing and evaluating children's theatre; forms and styles of production; the roles of director, designers, technicians, and actors in bringing the production to the stage; and contributions current playwrights are making in contemporary children's theatre.

ROSENBERG, Helane S. and Prendergast, Christ[illegible]. Theatre for Young People: A Sense of Occasion. New York, NY: Holt, Rinehart and Winston, 1983.

Specifically designed for children's theatre courses that also provide the fundamentals of general theatrical procedures. Written from the unifying perspective of the director, this text covers all aspects of children's theatre--the creative processes, production phases, rehearsal, sponsorship, management, and education--exposing students to both practical and artistic decisions.

BEDARD, Roger L., editor. Dramatic Literature for Children: A Century in Review, 1880-1980. New Orleans, LA: Anchorage Press, 1984.

The first anthology to trace the evolution of child drama across the last one hundred years in dramatic works and commentary. Commencing with an example of a famous nineteenth century Victorian Christmas Pantomine and concluding with Susan Zeder's timely and provocative STEP ON A CRACK, the fourteen plays of this volume are significant selections reflecting the growing sophistication of the repertoire. Editor Bedard analyzes the relative importance of each in terms of theme, style and form in a series of informative, critical essays.

HARRIS, Aurand and Jennings, Coleman A., editors. Plays Children Love: A Treasury of Contemporary and Classic Plays for Children. New York, NY: Doubleday & Co., 1981.

Aurand Harris, one of today's most famous children's playwrights, and Coleman Jennings, Chairman of Drama at the University of Texas, have put together an advice-filled collection of 22 plays for children. Divided into plays for adults to perform for children and those for children to perform for themselves, this book gives complete scripts accompanied by guidelines for performing them.

JENNINGS, Coleman A., editor. Six Plays for Children by Aurand Harris. New Orleans, LA: Anchorage Press, 1977.

The full-length plays presented in this book represent a variety of dramatic form unusual to any playwright, ranging from the often-produced ANDROCLES AND THE LION to STEAL AWAY HOME to YANKEE DOODLE. Of special interest are Coleman Jennings' analyses of theme, plot, character, dialogue, song, and spectacle as well as his biographical study of Harris.

ZEDER, Susan. (Edited by Susan Pearson-Davis) Wish in One Hand, Spit in the Other, A Collection of Plays by Susan Zeder. New Orleans, LA: Anchorage Press, 1988. (Anchorage Press, P.O. Box 8067, New Orleans, LA 70182. (504/283-8868)

Susan Zeder, one of the most imaginative and popular contemporary playwrights, is best known for the depth and dimension of her child protagonists and the bold handling of contemporary themes and issues. This anthology contains eight widely produced and popular plays, including STEP ON A CRACK and WILEY AND THE HAIRY MAN. Editor Davis brings her considerable skills as a theatre producer and drama scholar to her insightful introduction and brief critical essays.

# THEATRE

## TEXTS FOR SECONDARY STUDENTS

Cohen, Robert. Acting One. Palo Alto, CA: Mayfield. 1984.

Divided into actor preparation, approach and tasks; physical and voice techniques; emphasizes playing objectives with partners.

McGRAW, Charles J. Acting is Believing: A Basic Method for Beginners. (Fourth Edition) New York, NY: Holt, Rinehart and Winston, 1980.

A great beginning acting text which espouses Stanislavski's technique. This text provides a working vocabulary, as well as fundamental clues to the actor's process. If exercises are used in order, any student will learn to act. With talent, he will learn to act very well indeed.

OMMANNEY, Katharine Anne and Schanker, Harry H. The Stage and School, 5th Edition. New York, NY: McGraw Hill, Inc., 1982.

This is a comprehensive theatre textbook most suitable for the high school student. It includes sections which enhance student learning and development. It contains chapters on improvisation, mime, voice, acting, musical theatre, the philosophy of theatre, and technical theatre, as well as an excellent collection of scenes and monologues.

TANNER, Fran Averett. Basic Drama Projects. Caldwell, ID: Clark Publishing Company, 1966.

This text takes students "where the action is." The focus is on activities and projects, rather than on background, history, and theory. The activities are primarily for the beginning actor and are fun, challenging and instructive. The lessons begin with the fundamentals of theatre (i.e., sensory recall, concentration, emotional response) and progress to characterization exercises. Each exercise includes an activity sheet, additional projects, and a bibliography.

## ACTING

COHEN, Robert. Acting Power. Mountain View, CA: Mayfield Publishing Co., 1984.

This book contains a series of excellent acting exercises for High School and up.

SPOLIN, Viola. Improvisation for the Theatre. Evanston, IL: Northwestern University Press, 1963.

This book has become a classic. An excellent source book for improvisational exercises which will aid in the development of the actor. The exercises are accessible and easily incorporated into any young actor training program.



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HAGEN, Uta. Respect for Acting. Macmillan Publishing Co., Inc., 1973.

Reknowned acting teacher Uta Hagen has capsulized her many years of experience into this basic acting text which concentrates on the evolving process of actor development. Uses sample lesson plans developed over a period to time through her intensive work with professional actors.

## DIRECTING

BENEDETTI, Robert. The Director at Work. Englewood Cliffs, N.J.: Prentice-Hall. 1985.

Using Hamlet as an exemplary throughline, the author adds insights from a variety of directors working today.

DEAN, Alexander, and Carra, Lawrence. Fundamentals of Play Directing, 3rd Edition. New York, NY: Holt, Rinehart and Winston, Inc., 1974.

This book contains a thorough and detailed analysis of the essentials of play directing. The appeal of the book is in its format: a step-by-step process of analysis that serves as a teaching method in class.

DIETRICH, John E. Play Direction. Englewood Cliffs, NJ: Prentice Hall, Inc., 1962.

The material on analyzing a script is outstanding. Solid techniques for beginners are presented.

HODGE, Frances. Play Directing. 2nd Ed. Englewood Cliffs, NJ: Prentice Hall. 1982. Emphasizes director's interpretation and communication with actors.

## VOICE AND DICTION

LESSAC, Arthur. The Use and Training of the Human Voice, 2nd Edition. Mountain View, CA: Mayfield Publishing Co., 1967.

A productive resource which combines effectively the use of voice and body exploration. Concentrating on experiencing vocal structure and techniques kinesthetically, this text incorporates a practical system of creative vocal work and exercises into a clearly understandable, sequential process.

LINKLATTER, Kirsten. Freeing the Natural Voice. New York, NY: Drama Book Specialists, 1976.

This book presents a lucid view of the voice in the general context of human communications and provides a series of exercises to free, develop and strengthen the voice--first as a human instrument, then as the human actor's instrument.

COREY, Irene. Mask of Reality: An Approach to Design for Theatre. New Orleans, LA: Anchorage Press, 1968.

An imaginative and practical source for make-up, this book is written with charm, wit, and humanity, and is generously illustrated. A superb book in which animal and abstract make-up application techniques are illustrated. It is directed toward the working theatre artist who seeks to expand his/her knowledge, enlarge his/her own experience, and achieve his/her own individual style.

CORSON, Richard. Stage Make-Up, 3rd Edition. New York, NY: Appleton-Century-Crofts, Inc., 1960.

All aspects of theatrical make-up are covered in Corson's book. The diagrams and illustrations are well chosen and reinforce the written information given in each chapter. The techniques are clear and easy to follow. This is an excellent resource book to have in any theatre library.

## COSTUMES

BARTON, Lucy. Historic Costume for the Stage. Boston, MA: Walter H. Baker Co., 1963.

Contains an overview of costume design and development from the time of the Egyptians through the turn of the century (1914). Contains many specific notes and illustrations on costumes, accessories, and hairstyles common to individual places and times. Also includes a chapter on costume construction.

JACKSON, Shella. Costumes for the Stage. New York, NY: Dutton, 1978.

Features illustrations of period costuming and includes patterns for construction as well. The instructions are well written and easy to follow if one is familiar with sewing and the use of patterns.

RUSSELL, Douglas. Stage Costume Design: Theory, Technique, and Style, 2nd Edition. Englewood Cliffs, NJ: Prentice Hall Publishing, Inc., 1985.

This is a practical manual which provides a step-by-step process for the construction of a costume including sketching; design; composition; fabric, color and pattern selection; accessory construction; ornamentation; and production organization.

BURRIS-MEYER, Harold, and Cole, Edward C. Scenery for the Theatre. Boston, MA: Little, Brown and Co., 1971.

Covers all the basic essentials of design and construction with color photos showing the step-by-step process. One of the most complete books on the subject. Includes work with new materials such as foam and plastics.

HOGGET, Chris. Stage Crafts. New York, NY: St. Martin's Press, 1975.

The introduction of this book states that Stage Crafts "is intended for all those who seek information on methods of design, construction and decoration for the stage." That is exactly what the text does. It offers, through a visual approach, clear instructions in the creation of various types of sets and pieces. Chapters include properties, painting, lighting, armour and mask construction.

PARKER, W. Oren and Smith, Harvey K. Scene Design and Stage Lighting, 4th Edition. New York, NY: Holt, Rinehart and Winston, 1979.

Long a standard in any technical theatre library, this book focuses primarily on set and lighting design. It offers very detailed technical information these subjects. The section on lighting is excellent and helpful to theatre teachers whose strength is not in this area. There is also a discussion on color in lighting and scenic painting which is quite informative.

PILBROW, Richard. Stage Lighting. New York, NY: D. Van Nostrand Company, 1971.

Divided into two sections, the first addresses the basic principles of lighting design applicable to all types of productions, including musicals and opera. The second part is the form of a designer's notebook, which serves as an introduction to the knowledge of the craft.

## SCENE STUDY ANTHOLOGIES

ELKIND, Samuel, Editor. 32 Scenes for Acting Practice. Glenview, IL: Scott, Foresman and Company, 1972.

ELKIND, Samuel, Editor. 30 Scenes for Acting Practice. Glenview, IL: Scott, Foresman and Company, 1972.

ELKIND, Samuel, Editor. 28 Scenes for Acting Practice. Glenview, IL: Scott, Foresman and Company, 1970.

SHENGOLD, Nina, Editor. The Actor's Book of Contemporary Stage Monologues, New York, NY: Penguin Books, 1987.

STEFFENSEN, James L. Jr., Editor. Great Scenes from the World Theatre, Volume II. New York, NY: Avon Books, 1972.

BROCKETT, Oscar G. History of the Theatre. Boston, MA: Allyn & Bacon, Inc., 1982.

Oscar Brockett is foremost in the field of theatre history, and this book represents the most concise gathering of information on the subject. This book is an outstanding source for historical information for high school and up.

BROCKETT, Oscar G. and Findlay, Robert F. Century of Innovation: A History of European and American Theatre and Drama since 1870. Englewood Cliffs, NJ: Prentice Hall, Inc., 1973.

An historical survey of major trends in Western theatre and drama, this book treats theatrical and dramatic practice as inseparable parts of a whole. Beginning with the realist/naturalist movement of the mid-19th century, the authors trace major figures and typical practices and movements from 1870 to the present.

## SPECIALTY BOOKS

BALK, H. Wesley. The Complete Singer-Actor. Minneapolis, MN: University of Minnesota Press.

This text will help the actor understand that one must act, as well as sing, a song. It focuses on several preparatory and analytical techniques an actor can perform in order to become a better singer/actor.

CLIFFORD, John E. Educational Theatre Management. Lincolnwood, IL: National Textbook Company.

Contains excellent ideas in organizing publicity, house management, and the box office for an educational theatre.

HERMAN, Lewis, and Herman, Marguerite Shalett. American Dialects: A Manual for Actors, Directors and Writers. New York, NY Theatre Arts Books, 1983.

HERMAN, Lewis, and Herman, Marguerite Shalett. Foreign Dialects: A Manual for Actors, Directors and Writers. New York, NY Theatre Arts Books, 1986.

Two comprehensive studies of dialect, accompanied by a simplified method which makes these two volumes useful to actors, directors and teachers. Instead of the International Phonetic Alphabet and other systems that require the learning of a new language, the Hermans have made use of our alphabet and its standard pronunciation so that any person studying these books can immediately embark on a close approximation of a given dialect.

HOBBS, William. Stage Combat. New York, NY: St. Martin's Press, 1980.

This informative book is geared for students, amateurs, and professionals who want to learn more about producing authentic athletic fights. The book covers beginning steps in planning a fight, developing a fight, and creative choreography.

KENTON, Warren. Stage Properties and How to Make Them. New York, NY: Drama Book Publishers, 1980.

Presents the basic techniques of props construction in various materials, and explains and illustrates in detail the methods of construction of a series of representative properties. Everything from an Egyptian mummy to a fried egg to a ship's figurehead can be found here.

SHURTLEFF, Michael. Audition! Walker Publishing Co., Inc., 1978.

Offers clear, precise advice on how to prepare for and perform an audition. Sample resumes are included. A wonderful handbook for all actors. This book easily doubles as an acting text.

SMILEY, Sam. Playwriting: The Structure of Action. Englewood Cliffs, NJ: Prentice Hall, Inc., 1971.

Not only an excellent text to guide new playwrights in their art, this book is also extremely useful for guiding students in understanding the structure of drama. Clearly examines the dramatic structure set forth by Aristotle, and translates it into easily grasped concepts.

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